THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Question of a Subsidized Theatre for New York—The Arguments Pro and Con—A National Error for which our Political Education is Responsible—Critics who take their Cues from the Audience instead of the Representation—The Feasibility and the Advantages of an Endowed Theatre, Managed Solely in the Interests of Dramatic Art—Literary People that Say Things with the Audacity of an Instinct, but without the Authority of an Education—The Flash Novel in Demand by Would-be Dramatists.

I was asked by mail last week if I believed in a subsidized theatre for New York.

This question cannot be answered in a monosyllable.

It is a question that is in the atmosphere. It has pressed upon a good many minds, but it has never been largely discussed or intelligently agitated here, mainly, I think, because the notion is deep rooted in the American mind that subsidies to art are in some way foreign to the spirit and practice of democratic principles and institutions.

No doubt they are, but art in its best sense is not a democratic institution. We can never determine the value of a picture or a poem by a majority vote. All our theatres depend upon the caprice, the mood, the fashion of the public. The only excuse for a subsidized theatre is that it is removed from the caprice and mood of the public.

Theoretically a National Theatre in New York would be a national benefit. This idea has been vaguely presented at different times. Miss Kate Field wrote several papers advocating it some years ago. Others have suggested similar ideas, but so far no one of sufficient influence and eloquence has been interested enough to enlist the co-operative aid of capital and talent.

The arguments so far advanced may be summarized briefly as follows: It is claimed that to ensure worthy and continuous representations of what is called the classic drama, and to encourage the production of a high class of native tragedies, the theatre must not look solely to the patronage of the amusement seeking public; that it should have an endowment fund ample enough to make it independent of the idle curiosity and undeveloped tastes of the majority of theatre-goers.

This argument invariably meets with opposition from the press, which takes the side of the public on the almost inevitable postulate in this country, that the people who are sovereign in their will must also be sovereign in their taste—a line of argument which, it is needless to say, colors criticism with the reporter's bias and estimates the worth of Wagner solely by the density of the crowd at the Metropolitan Opera House.

It would be a curious and interesting study to show how our ingrained belief in the political wisdom of the people at large has influenced our opinion of their taste in matters where they are openly incompetent and ignorant.

Our newspapers are always deferential to any exhibition which has the authority of public patronage, and this, too, in the face of the fact that the public patronage must always preponderate in favor of the cheap and unworthy, for the simple reason that the lovers of the cheap and unworthy in any promiscuous appeal will be in the majority.

The worth of a public exhibition cannot be estimated by counting the heads of the spectators, for it is beyond all cavil that the public hanging of a despicable miscreant would draw more people than the performance of a "sevenfold harping symphony." And yet such is our respect for the mass that any vast collection of human material, when not bent on tearing up the railroad tracks, commands respect. There can be no doubt that our political education makes us attribute values to numbers which they do not have when they are not voting.

In order to fairly test the worthlessness of popularity as a value in art we have only to remember that Peck's Bad Boy drew the millions after it, while The Danicheffs was left to oblivion, and The Bunch of Keys made more money than Irving.

There is another curious feature of this business, and it is the weak habit the American has (to a larger extent, I believe, than any other nation) of estimating his own enjoyment of an entertainment by the number of people who are associated with him. It is almost impossible to get him to enjoy the intrinsic merit of a performance if he is surrounded by a few people. A poor house not only dampens his spirits but deadens his judgment. In spite of himself he feels that it cannot be such a good performance or there would be more people present. He thus unwittingly goes back of the fact to the association.

This singular injustice is continually cropping out in the newspaper chronicles of so-called critics, who get their cue from the audience, instead of seizing the character of the representation.

Shakespearean performances are always to the point in this argument. Intrinsically they are not popular. Intrinsically they ought to be. It is a frayed observation that the public do not go to see Hamlet or Othello, but to see Edwin Booth or Salvini, and Mr. Augustin Daly has recently shown us that to make even a Shakespearean comedy popular, he must go outside of the intrinsic merits of the work into a realism that attracts by virtue of its own gaudiness and newness, and the record shows that it was Mr. Daly's audacity and extravagance, not the poetry or literature of Shakespeare, which received attention.

Let us now suppose that there was an endowment fund of two or three million dollars instituted in New York for a theatre. Before we go any further it ought to be said that this is not a wild supposition. There are six men in New York who could found such a theatre without inconvenience, and there are fifty who could with ease furnish a tenth of the sum. There is nothing impossible in the amount. The improbability is involved in the question which one and all of them would ask, "Why should we?"

Let us suppose for a moment that there were liberal men enough to found such a theatre, on the sole condition that it should be managed in perpetuity in the interest of dramatic art and for the education of the public.

Let us further suppose that it was built and run with this purpose, the best artists employed and the best plays only produced, with the clear understanding that it made no difference whatever whether the public patronized it or not—it would run.

Now whether it won the immediate plaudits of the public or not, it is reasonably certain that it would have certain advantages in its independence of their caprice. Its work would have an authority dependent entirely on the worth of the directors and the ability of the artists. It would at least have an unique character, and, it is claimed with much reason, that once having secured that, it would ultimately secure intelligent patronage.

At all events this supposition furnishes us with an ideal which it is not fair to look for in the commercial theatre, and it is on the line which older countries more advanced in art have followed.

There is a local argument that ought to weigh with the New York founders of such a theatre, and it is that the commercial metropolis of the nation would in this event secure not only a national theatre, to which in time all talent would gravitate, but to which the whole country must come to enjoy its representations, seeing that it would not travel around to the whole country. Such a dramatic institute would be a source of pride and an honor to the city and rightly conducted it would be an institute for the liberal education of the people.

But "rightly conducted" means something more, I take it, than to merely amuse the public. The limitation of the theatre to mere entertainment is the commercial manager's right and reason. To combine instruction, knowledge, good taste and sound philosophy, and to present high ideals, is not so much a commercial transaction as a duty. I have so often heard intelligent managers say that the end of the theatre is to amuse, that I despair of ever seeing a manager who depends upon the public try to instruct or elevate that public except in the most gingerly and protesting manner.

With these views you can readily understand that I believe an endowed theatre, if kept up to the highest standard, would be a positive benefit in educating public taste and in furnishing a national standard of acting.

When you come to ask me about its organization and management, I at once decline to talk. To get any ideal to earth and into working harness requires as much genius as to project the ideal into the air.

One great difficulty, as the intelligent dramatic teachers will tell you, is in making liberal and public spirited men believe in the possibility of organizing such a theatre so that it would work smoothly and successfully, and become such a monument and memorial as would, for example, an university or a medical college or a library. But once demonstrate its usefulness, its feasibility and its power, and it would accrete bequests from year to year.

I am inclined to think that we shall come to it sooner or later. Once or twice within my own knowledge wealthy New Yorkers have evinced a willingness to help on such a scheme, but there being no art authority ready to take hold of it, and the prospect of practically working it out not being promising, the idea lapsed.

It is like the musical colleges. A million of dollars could have been raised in this city any time within ten years had the time been ripe and the organizing brains ready for musical education. A million of dollars has been wasted in that time on imperfect schemes.

The sentimental objections to what are called subsidized amusements have virtually been overcome by opera. There never would have been an Italian opera season here without a guaranty fund, because Italian opera did not appeal to the many. And there never has been an Italian opera season here that was not subsidized more or less by the wealthy patrons who wanted an exclusive luxury.

Where do you suppose the Metropolitan Opera House would be to-day if it had depended on the public? Opera that depends upon the public, at least in this portion of the world, is ballad opera. Parepa Rosa and Clara Louise Kellogg understood that. Mrs. Thurber did not. The former made money. The latter tried to elevate public taste, and wasn't wealthy enough.

Mr Andrew Carnegie, who has written the best book on democracy that has issued from America and that no American can read without feeling a thrill of pride in his country, devotes one chapter to music and art. It is the most meagre chapter in the book; but in it he pays an indirect compliment to the Thurber scheme, in which, I believe, he invested some money. He thinks that the country is now ripe for an art of its own, and I agree with him. But we cannot manufacture a native art by contract nor lay on our music like our gas. The least we can do is to lend our sympathy and our moral support to the public spirited men and women who try to develop our art resources. I don't suppose any body, not even a presidential candidate, was ever abused as Mrs. Thurber was for her disinterested effort. Some of the musical papers lampooned her continuously, and there was a disposition on the part of the daily press to exaggerate her mistakes and ignore her purpose and her pluck.

I suppose her public fate has done more than anything else to discourage public-spirited women from the advocacy or organization of broad art measures.

There is a wretched notion prevalent with us that art in any of its fields ought to be a rough-and-tumble scramble in which the liveliest hustler can win. I wonder how long it will take us to understand that music, literature and the drama demand a background of repose as well as a foreground of conflict; that reflection does not live in a mob, but in a cave, and that the things best worth saying and doing come out of the depths and do not shimmer on the surface.

A great many of our workers in literature and the drama are saying things with the audacity of an instinct, but without the authority of an education.

I cannot bring myself to believe that such dramas as that of Jekyll and Hyde benefit either the public or the profession, or that She is worth the cheap glitter that is bestowed upon it. A ravening world of adapters devour current literature like a prairie fire for the wild beasts that hide in the grass. But there is no permanency as lift to these sensations. They substitute device for devotion, and leave the field strewn with bones.

There is too much hurry, too much expediency, too much gauging of vile appetites and morbid curiosity.

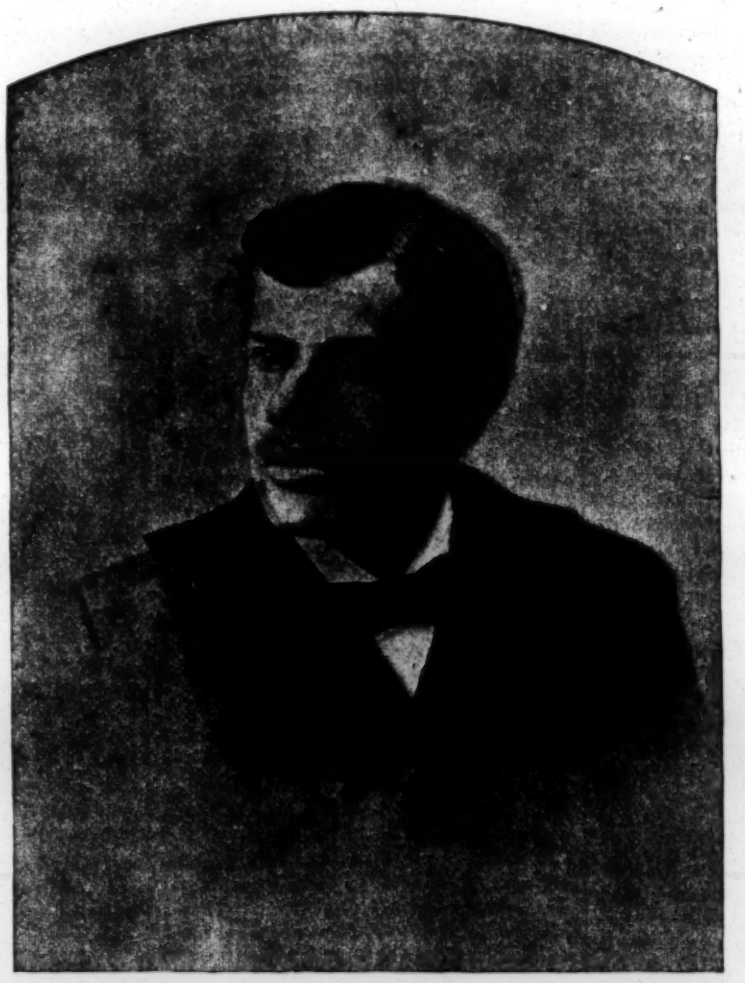
I am glad to see that the London press has substantiated my opinion of Mr. Mansfield's play, because I stood almost alone here in denouncing it as hokus-pokus and bobgoblin stuff, unworthy of so clever an actor as Mansfield.

There is scarcely a flash novel on the stands that is not being shaped into drama, or what is now called drama.

And here, by the way, I see that somebody has accused me of dramatizing "The Quick or the Dead."

All I have to say is that I would pay a small premium to anyone who will tell me *how* a play could be made out of it.

NYM CRINKLE.



MARSHALL P. WILDER.

"While in New York last week," says George W. Sammis, "I was stopped no less than five times on Broadway and interrogated regarding my trouble with the opera company in Toronto lately. I wish THE MIRROR would say that I am not to be confused with Clark S Sammis I suppose it is because I was connected with Colonel McCaull's company at one time that people who do not know me well think I was the manager in question. As a matter of fact, since closing my season with Richard Mansfield, I have been quietly spending the vacation at my cottage in Sound Beach. The coming season I shall act as business manager of the Fascination company."

At the Theatres.

MADISON SQUARE THEATRE—A LEGAL WRECK

Cap'n Ed'ard Smith.....Alfred Hudson
Jonathan Mazey.....Sidney Smith
Edward Smith, Jr.....George Fawcett
Henry B. Leverett.....Boyd Putnam
Richard Merriam, Esq.....Sidney Drew
Mrs. Perris Kimball.....Ida Vernon
Edith Kimball.....Frances Grahame
Olive Gray.....Nina Boucicault
Nancy Ann Dunks.....Mrs. Fanny Denham Rouse
Mary.....Elsie Lombard

William Gillette's work usually has the merit of freshness and originality, and his new comedy, A Legal Wreck, produced on Tuesday night at the Madison Square, is no exception to this rule. The materials he employs in it are for the most part good, but he has handled them with little skill or judgment and the result is incongruous and irritating. The first and second acts are interesting and occasionally clever, but the third and fourth are clumsy, vague and disappointing. The impression left by the piece is that the author's hand is neither deft nor firm enough to manage the scenes and characters projected by a somewhat erratic imagination.

In the first place, while Mr. Gillette calls his Legal Wreck a comedy, it is nothing of the kind. Neither is it a farce, nor a melodrama, nor a comedy-drama, nor anything else for which there is a distinctive name in theatrisal nomenclature. It possesses a little of everything except human nature, and it is consistent only in being strained and artificial throughout, whether in its pathos, its humor, or its melodramatics. Probability is the last thing the author has seemed to think worthy of his consideration. Played as it was by a good and carefully trained company, mounted with exceptional care and ability, the absurdities and incongruities and artificialities were still painfully apparent. The comedy is reminiscent of Dickens. It is not indigenous comedy—it smells more of the coast of Yorkshire than the coast of Maine. There is a flavor of "Pickwick" and "David Copperfield" in the skipper, the second mate and the widow. They neither talk nor act like Maine folks; they give one the idea that Mr. Gillette studied character in books, not in nature. The eccentric lawyer who gives the play its title is not a spontaneous creation. He is droll simply because he is unusual and unwarrantable. But this description of drollery is the privilege of the farce-maker, not the comedy writer.

The plot of A Legal Wreck is vague and involved. The story, however, is transparent from its beginning—the devices whereby it is carried forward are perplexing and conflicting. Of action there is little, of talk there is a superabundance. The meatiest act of the piece—the second—is ante-climaxed. The audience are constantly in the position of having something they have completely foreseen tediously explained to them. The serious scenes are disturbed by comic climaxes and *vice versa*.

The heroine, Olive Gray, has been brought up by Cap'n Smith, with whom she was left as a child by her insane father, who drowned himself. She loves the inevitable visitor from the city—which his name now is Henry B. Leverett—and that nice young man loves her in return. But the Cap'n's bad son, Edward, has determined to have Olive for himself, and he secures a promise from her to renounce Henry and marry him under pressure. The two men meet beside a cliff and quarrel. Edward assaults Henry with a knife, but the latter throws him over the rocks. Merriam, a lawyer, who also has a matrimonial eye on the popular Olive, advises Henry to give himself up to the sheriff of the place, and that conscience-stricken young man does so, thinking he has killed the villain. But Merriam throws a rope over the cliff and pulls Edward up, safe and sound. Then he induces that unpleasant person to relinquish all claims to Olive's hand and leave the town, by threatening him with arrest for assaulting his rival. The third act brings Olive's mother and sister to Maine in search of her. The last act is devoted to explanations and the squaring of accounts. Of course Olive and Henry are given to each other, and everything else comes out as it should.

A hit was made by Sidney Drew as the nonchalant limb of the law, Richard Merriam. He played the part in an easy, colloquial style—not without dry humor—which suggested his brother John. He is a promising young comedian, and he finds more prominence in this piece than in any other we have seen him in. Mr. Drew was called two or three times and rewarded for his intelligent efforts by hearty laughter and applause. The part is whimsical and outside the bounds of reality, and its success may be claimed solely by its delineator. Alfred Hudson in the sketchy character of the old skipper failed to emulate young Mr. Drew's example. He was worse than his part, and that is saying a good deal. Mr. Smith was more successful as the stolid second mate Mazey. Mr. Fawcett gave a strong, virile impersonation of the villain Edward Smith, and his good work to a great extent overcame the absurdities of the character itself. Boyd Putnam was a good-looking and soulfully intense young city chap. Nina Boucicault was welcomed in a friendly way. In voice and features and method she is a diminutive Rose Coghlan. Her acting was intelligent and painstaking, if somewhat lacking in feeling and sincerity. Frances Grahame played the small role of Edith nicely, while Ida Vernon and Mrs. Rouse were respectively excellent as the emotional mother and the caricaturistic widow. The three scenes seen in the play were charming products of Mr. Goatcher's skillful brush.

A Legal Wreck may serve to divert those who are not particular as to the quality of their amusements, but it is safe to say that Mr. Gillette will not duplicate with it either the profits or the popularity of his Held by the Enemy.

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For the opening of the Broadway Theatre last Monday evening a revival of The Queen's Mate served excellently well. True, Lecocq's music, albeit sparkling and graceful, is homeopathically administered in this piece, a drop of melody now and then serving for a great quantity of aqueous dialogue. But the high dilutionist theory as applied to comic opera is effectual enough for the purpose of Summer theatricals, and as this production presents many points for commendation, there is no special need of finding fault with it on that score. The theatre was well filled and the audience was generous in its applause.

Several changes have been made in the cast since we saw the performance, but Lillian Russell is still the centre of attraction in the role of the lively Anita. During her resting spell the favorite prima donna has grown somewhat slenderer, and become rusty in the lines of her part. She was not in the best of voice, either, the high notes lacking in breadth and clearness. Nevertheless, she gave the romanza in Act One and the Torreador song in the last act with her accustomed skill and in delightful style, earning several encores for each. She acted, too, with greater spirit and intelligence than is her usual wont. Miss Russell will not take it amiss if we tell her that she makes up far too much, even for so large a stage and theatre as the Broadway. On Monday so loaded with cosmetique were her eyelashes and so darkly surrounded her optics that they produced the effect from the front which might be expected had she engaged in a fistic encounter with a rival prima donna and come off worsted. Rouge et noir should be avoided as much as possible by the singer as well as by the venturesome dude. But take it all in all, Miss Russell is a singularly attractive figure in contemporaneous comic opera. For six years, both in beauty and in vocal ability, she has easily maintained the leadership against all others, and it seems now that she is likely to continue in supremacy for some time to come.

Agnes Stone is the successor of Camille D'Arville in the part of Inez. Miss Stone has a rich if not very strong voice, a good method, and she is a pleasing actress. Mr. Paulton repeated his droll performance of Inigo, and again demonstrated the superiority of genuine comic acting to the vulgar and vigorous horseplay which generally passes current for that article at present. Edward Lowe was very bad as Pedrillo. He is awkward and amateurish, and his sense of humor appears to be microscopic. W. H. Clarke again scored by his capital singing and acting as Bombardos, while Pataques was amusingly done by the always conscientious and finished Mr. Ryley. Pataques, by the way, underwent an unrehearsed transformation in the second act when his fierce military monstachios dropped off, leaving him, as he expressed it, looking like the legendary Uncle Sam. Frederick Clifton cleverly doubled Guzman and Hans, the sentinel, exciting a good deal of fun in the latter "bit." The fair Canaries of the chorus were covered with charming plumage and their warbling was eminently pleasing. The march of the armored knights, that forms a glittering and voluptuous finale to the representation, awakened enthusiastic applause. The Queen's Mate should readily attract large houses until September 10, when Louis Aldrich will produce The Kaffir Diamond.

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The season at the Windsor Theatre, which looked bright and clean after its Summer renovation, was opened last Saturday night with Charles S. Gayler's melodrama, Lights and Shadows. The reconstruction of the play is evident, as are the many changes that have been made in it since last season. As given now it runs smoothly, the incidents following each other in rapid succession, and the excitement consequent on the many thrilling scenes with which the play is filled sustaining interest throughout. The company presenting the piece is excellent. May Newman, in the leading role, is admirable. She is a pretty woman, and is possessed of considerable emotional power. She manifests a tendency to overact, which should be overcome. Agnes Herndon, as Edith Broughton, made that trusting, noble-minded woman stand out prominently. In the last act she looked decidedly picturesque in the model's classic robes. Jennie Williams played Kate Stanhope, in which she was seen last season, capitally, and won several recalls for her clever dancing. Sheridan Block, as the heir, looked well and acted with much force. He was called thrice before the curtain at the end of the second act. Certainly the part could not have been in better hands. H. S. Duffield was so clever a villain as to be rewarded with hisses, and W. T. Doyle was very good as the Chief of Detectives. The remaining members of the company hardly call for an extended notice. C. F. Gotthold, a son of Newton Gotthold, may become a good actor in time; at present he is too self-conscious. David Hanchett's portrayal of the old Judge was good, as is everything that this valuable actor does. Ida Jeffries as Mother Meg gave satisfaction. Charles Klein was occasionally amusing as Archy Bleecker. All of the scenery seemed new, and not one of the clever mechanical novelties of the play failed of its effect. Next week, Bartley Campbell's Fate.

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Jacobs' Third Avenue Theatre was opened on Monday night to a large and vociferously enthusiastic audience. During the last two months the walls of this house have been somewhat altered and subjected to the thorough inspection and approval of the Building Department. The auditorium has also been considerably improved in the way of new decorations, and now looks as bright and clean as a new dollar. The opening attraction was the familiar Passion's Slave, presented by a fairly good company. Both the play and cast seemed to give abundant satisfaction. In the part of Manuel Defoe, O. H. Barr was particularly effective, as was also Julius Scott as Ferdinand Shepley. The comedy parts of Shortsleeves and Golight were well assumed by Frank Monahan and John Peasley. Abbie Pierce made a clever Mamie Briscoe, and let few opportunities for effective acting escape her. Clotilde in the hands of Lizzie Fletcher was nicely treated. Laura Clairon made a capital Pattie. Next week N. S. Wood in The Waifs of New York.

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At the Thalia on Monday night H. R. Jacobs presented a vaudeville organization of his own, which pleased a well-filled but top-heavy house. The chief features of the bill were Waldie Judge, George H. Wood, Keating and Flynn, and the three Judges, who did some extraordinary acrobatic tumbling. Next week, Edwin Arden in Eagle's Nest.

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One week from Saturday night there will be another celebration at the Casino. Nadjy then will have reached its 100th representation. The operetta steadily retains its popularity, good houses being the invariable rule.

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Prince Methusalem will be followed by another revival at Wallack's next Monday, when Lorraine will be done there by the McCaull company.

Gleanings of the Week.

An indignant dramatist remarked to a Gleaner yesterday: "What a pride the ignorant professional takes in telling his friends that he 'has been engaged to create a character in a new play.' What emphasis he lays upon that word *create*, and how his breast swells with importance as he impresses his great worth upon his friends. Create! An actor has about as much to do with creating a character as an organ-grinder has in creating the music that comes from his instrument. The actor does not even originate. It is the author that creates the character—the actor simply interprets his ideas. The actor may create business in the part, and originate many things while playing it, but they are simply ideas of his own that are inspired by the lines situations or incidents that the author has originated. Yet it is one of the commonest sayings among professionals that they *create* parts—a silly and lamentable piece of ignorance, if not assurance. You can generally measure the intellectual standard of an actor when you hear him make use of the expression. He either knows no better, or is so imbued with his own conceit that he places a sort of business value upon its effectiveness and revels in a kind of self-glorification at the impression he has made upon his unthinking companions. Actors never *create* a character—they simply portray it."

Scene: A recent Sunday on the Thames. Weather hot.

Characters: Marshall Wilder, Henry E. Dixey and Arthur Roberts in a punt, drifting.

Dixey: "Well! Talk about lazy days! This takes the Vienna bakery. Did I see an octopus right ahead I'm too lazy to shove the punt around him."

Roberts: "Well, a lay of pigeon blood rubies wouldn't tempt me to walk ten feet. Go on Marsh."

Wilder: "I'm too lazy to invent a lie. Dimes on you, boys."

And the punt drifted slowly on.

G. Herbert Leonard, who went to London to support Bandmann in Dr. Jekyll and Mr. Hyde, writes thus, under date of July 29, of the troubles experienced by that dauntless individual prior to his opening: "John Lavine came to merrie England some time ago and secured the Opera Comique for the production of Daniel E. Bandmann's version, the date of opening being fixed for Aug. 6 (Bank Holiday). The leading part in the drama, that of Utterson, the lawyer, was offered to me and I accepted. By the 19th inst. Louise Beaudet had engaged a company of London people, and rehearsals were at once commenced. Richard Mansfield was to have opened in Dr. Jekyll at the Lyceum in September, but being apprised by cable of Bandmann's manœuvres, hastened his departure from New York with the intention of opening on Aug. 4. In the meantime Lavine had tried to get the Opera Comique for an earlier date, but to his amazement he discovered Henry Irving had rented the theatre for the fortnight prior to Bandmann's opening, and intended keeping the house closed for that time. The use of the stage, box-office, etc., was even refused our management, and the billboards outside the building were covered up by order of the temporary tenant. Every conceivable obstacle has been artfully and cleverly thrust in D. E. B.'s way. The last trick is by Longman and company, who on Friday applied for an injunction to restrain Bandmann from producing in dramatic form Dr. Jekyll and Mr. Hyde, they owning the copyright. Yesterday our rehearsal was suddenly stopped for the members of the company to witness the burning of Bandmann's version of the story. My time in studying the long part of Utterson has been wasted, as the character has to be rewritten to evade the law. I have just left Bandmann, who arrived in London only two hours ago (Sunday, 3 P. M.). It is to be war to the knife between the two Jekylls. I shall return to New York at the end of my engagement at the Opera Comique, which is for one month."

When will the custom cease of handing flowers over the footlights? If there is anything annoying in a theatre, it is to see a gawk of an usher rush down the main aisle in the middle of an interesting scene with a load of flowers on his shoulders, hit the leader of the orchestra in the back, pass the load to him, and interrupt the performance by the proceeding. As a rule these flowers are purchased by the manager of the star, who, with slim judgment, propels the usher to the front on these particular occasions, because he has learned that the star will be near the footlights, and he wouldn't miss the opportunity for worlds. It may be something of an advertisement, but it's a diabolical custom, and ought to be hissed every time it is done. There are some slim witted managers who imagine the public are ignorant of the true inwardness of the business, but they are as badly mistaken as the small boy was who tried to flatten a fly against a stone wall with a shingle, and broke his nose in the effort. Let us hope to see the time when this flower-passing business will be dispensed with, and offerings of this kind, if genuine, sent around to the stage door, where they should properly go.

A little incident occurred at an uptown agency the other day. A girl, perhaps fourteen years of age, had been picked out from among a number of others, as being specially fitted for the role that was to be filled. One thing only stood in the way—a specialty in the shape of a song and dance was desired, and the girl did not know a note. She went away disappointed, but came back hopeful a few hours later.

"Would any specialty do?" she eagerly inquired of the manager.

"Yes, any good act will do," was the reply.

"Well, then," was the innocent query, "could I do a little handspring, or a somersault, or something of that sort, and would that be enough?"

Fanny Davenport had quite a time when she visited Santa Barbara. Her room at the hotel was decorated with flowers by some of the guests, and things were made very pleasant for the lively and distinguished visitor.

Miss Davenport wanted to take a bath in the inviting sea—she has been passionately fond of salt water ever since she learned to swim a few years ago—and announcement of her intention drew a crowd to the shore. A local photographer, more enterprising than discreet, brought his camera down to the beach with the intention of taking a series of pictures, showing Fedora frisking in and out of the bath. But he was foiled. A guard of enthusiastic and indignant women from the hotel donned bathing suits and surrounded the actress in such a manner that the cheeky photographer was unable to aim his camera at the beauteous naiad from behind the bath-house, where he had ensconced himself, and he slunk away. So it was that posterity lost the opportunity of knowing how one of the most august and distinguished artistes of this generation looked when she went down to lave in the briny.

John Stetson was recently overheard discoursing most eloquently on the Chinese question.

"There's no use in talking," he said, having been worked up to a cremating heat, "I don't like those people, and I'd a great deal rather have a snake in my house than one of those dirty Monongahelians."

The Actresses' Corner.

"Polly" has always meant to be square in her dealings, but now, alas! she is polygon. Polly gone to England, that is—I should not dare get off such a joke any nearer home.

I was solemnly informed that immediately on landing I must buy some English dresses, because American dresses would cause people in London streets to laugh aloud. The streets, however, are quite the same as ours, except that the class of walkers is not so good. Every one "nice" seems to ride. Swells have their own traps (that's the English I believe), and the other nice people use hackneys (English again—for hansom). Hackneys cost less than with us, so only servants, a rather common class, and visitors, chiefly Americans I fancy, who want to "see," walk on the street.

In the shops (English again! I sit up nights burying Americanisms) one can see the swells. One knows swells *are* there by the footmen crowded about the doors; inside, however, the ladies look quite like ladies in our own stores. For the most part dressed very simply—light wash-goods gowns (that also is English) and close hats, big shoes and nice gloves.

Usually the women have lovely skin—in the younger ones the color is often rather high to suit our ideas of it—and so many have beautiful hair, warm brown and crinkly; that peculiar Maud Harrison brown seems to be most usual. I noticed, too, in Dorothy that the wigs worn on the stage were of this favorite color.

Bonnets of quite the cut that has been "in" for a long time; round, sailor-shaped hats that we have had so long, rather higher crowned than ours, and trimmed in front or at side, and great awkward leghorn shapes, with the brim tacked up in the back in three or four big flutes to the crown, and with flowers and grasses wildly meandering over the top of its crown and dribbling over the sides, seem to be the three favorite styles of head gear; the last-named is rather the most common.

Blouse waists are the rage. Beautiful ones of silk, with "smocked" yoke and all sorts of modifications on the original sailor blouse, are displayed in all shops; jerseys come in the same cuts, wash-goods ditto. White silk seems to lead, and it is imitated in flimsy white wash-goods and worn, ye gods! on the street, without any over wrap, too!

High collars are in many instances so bravely dispensed with that I may almost say—though the fashion books don't show it—that the fashion we see in old daguerreotype pictures is coming back. If you have a round, white throat, long neck or short, just cut high collars right off and run a tiny lace edge in the dress, having the neck exposed in its full length; even for the street I see it done here—by ladies in carriages, too. The dresses look queer, but I respect pretty throats too sincerely not to hail the change as a good one, and many a woman whose beauty lies in the spring of her neck from the shoulders and the set of her head will astonish other women who have been thinking themselves prettier than they are because their faces have had the needed relief that a high collar or frill about the neck gives. Make sure what suits you best before you adopt the fashion. Never adopt a fashion anyhow—adapt it.

The prettiest thing I have seen here—and at one of the swell shops, too—is a feather parasol. Exactly that. A parasol covered with soft down feathers interspersed with fringe-like feathers. "Could any thing be more idiotic?" Could any thing be daintier? Fashions are raved at for being "idiotic." A parasol is supposed to be a protection against the weather, shine or rain. A feather one, there ore, is disgusting?—not a bit! A feather one suggests the dainty feminine frou-frou, or goddess, or what you please, who does not depend upon her parasol for protection. She is shielded by her carriage, she comes out with the sun, and when she reigns the clouds would not dare to. Such "idiotic" things are not idiotic when used by these bits of womanhood; and who shall say the womanhood may not be lovely and a sweet thing in the work-a-day world, and feather parasols, flower muffs and candied violets the proper thing for them?—not I! As for me, though, give me a rain "bumberel" or give me death! On the stage, if I "do" a part that permits, I will have a feather parasol, but on the street or in my hackney I shall just stick to a gingham.

A London paper says "sage leaves clean the teeth beautifully." It also recommends serkys tea to "correspondents." I guess serkys tea is really good for the complexion. Also, I have a small list of the things you want to go light on when you want to go ditto on the scales: cream, butter, bacon, rice, peas, beans, grains and grain food, pastry, milk, beer and coffee. That leaves you potatoes, salads, meats and coffee. Go in and thin!

Underskirts are sold here made of light changeable silks—Summer changeable silks—in stone greys, tans, etc. They are made full in the back and trimmed with many small ruffles cut into saw-tooth notches on the edges. These light silks are very inexpensive even in New York, and they make light-weight, crisp, pretty skirts.

Boas of lace, about as long and as thick as the fur ones, are worn some. It's an idea right over from Paris. With a light foulard silk or a very light woolen dress, dainty and lace-trimmed, I suppose these boas are pretty, only at a little distance they cannot be distinguished from the fur, and the idea of a fur boa on a hot day and with a Summer dress isn't pleasant. Let the woman whose face needs the muffling of lace about the chin affect it and rejoice that fashion permits it.

English women certainly have big feet. We all know that shoe stores display fancy sizes in the windows. One sees a No. 2 and is lured on to think one's No. 4 will look "just like it." Well, here, No. 4, or even worse, seems to be the fancy size. I'd rather be a porter and carry trunks than be a clerk in a London shoe store. Still, I'd be willing to wear such feet if I could walk home on them.

When I think of staying here I want to go home; when I think of being sea-sick I want to stay here. I had it so bad. I was not only sea-sick—I was deaf, dumb and blind sick. But if I begin on my trip here it will cost me too many stamps to get the Queen to deliver my letter, so good-bye. POLLY.

Harris' Academy of Music, Baltimore, which has been closed during the Summer for extensive alterations and redecorations, will reopen on Aug. 27 with Held By the Enemy. A costly souvenir is to be presented to every lady attending the opening performance. Included in the list of the attractions for the season are Joseph Jefferson, Emma Abbott, Mr. and Mrs. W. J. Florence, The Pearl of Pekin, Clara Morris, Rose Coghlan, the Coquelin and Hading company, A Possible Case, Pauline Lucca, Helen Barry, the Carleton Opera company and Paul Kauvar.

The Giddy Gusher.

It was a bad week for theatrical affairs, the last one, for the news of Larry Jerome's death and Wright Sandford's illness affects the box-offices of all New York theatres. I can't remember the time when the great jolly face of Uncle Larry and the courtly presence of Wright Sandford did not grace a first night.

They were always the most notable and popular of an audience. Jerome radiated geniality and Sandford gentility.

* * *

I have known two ill-bred young counter-jumpers filled with a sense of importance to annoy twenty or thirty interested spectators in a theatre.

Despite the frowns and remarks of those surrounding them, even after an usher had been deputized to go down and speak to them, they kept up their monkey shines. There was a vacant seat two rows in front of them, and as the curtain was about to rise on the second act, Mr. Wright Sandford, in faultless evening attire, with the inevitable gardenia bloom on his lapel, came noiselessly into ths theatre and occupied this seat.

* * *

Jimmy and Johnny Fresh had been out to smoke some paper in the lobby, and pretty soon after Mr. Sandford was settled they rattled in. With great ado they clambered to their places and began the old business of showing off. The disturbed audience became uneasy; some one hissed, the fresh young jip son weeds laughed at the annoyance they were occasioning.

Mr. Sandford wheeled round. He steadfastly surveyed these lads with a look of contempt that was something withering. The fellows played with their play-bills—looked away—sucked the heads of their canes— came back to meet the calm, superior gaze of the gentleman, and were as completely bottled as if paralyzed.

Not another demonstration did they make through the entire act, and when the curtain fell they started out to find a spot where their fun could not be spoiled by the crushing ex pression of Wright Sandford's clean-cut cameo face.

* * *

Of quite another type was dear old Larry Jerome. His pranks in theatres have made him famous. The first night of Paul Kauvar, Tom Ochiltree and Jerome made more row than the gallery. They led the tumultuous reception the tableaux got; they called out Makaye, and they conducted the whole performance through a lurid evening to a conclusion that outdid Pain's best efforts on Coney Island.

* * *

About the last funny thing I remember of Uncle Larry was, his reading a bit of poetry at a dinner. I had found some wild and funny lines in a Western paper about John Chinaman as general house servant, and the complications that would ensue when Ah Ling became nurse girl and ladies' maid in families.

Mr. Jerome read it to himself and laughed Some one asked him to read it aloud. He rose, put on a look of abject woe, and in a trembling voice began. At the end of the first verse he began to cry; big tears rolled down his face; his huge form was shaken with grief; his voice broke. With sobs and weeping he finished it—one of the funniest bits of business I ever beheld.

With peals of laughter every one complimented him on his marvellous ability as an actor.

"An actor!" he cried. "I was never more in earnest in my life. The horrible possibility of a Chinee in my family wrung my heart. My folks are away. I'm at a friend's keeping bachelor hall. We sent our things to a Chinese laundry, and even now I have upon my body the frightful brand of the heathen."

He unbuttoned his vest and disclosed on the expansive shirt bosom an accurate portrait of a red hot flat iron, where Gin Sling had paused in his wild career with an overheated polisher, and left a triangular scorch, the color of mahogany.

* * *

Poor Uncle Larry! Always full of that mischevious fun that animates the schoolboy. The obituary notices tell us he was an old man, but no lad shouldering his school-books to-day has a younger heart or fresher spirit than had Lawrence Jerome, up to the hour he laid down to die.

He has left a heritage of pleasant memories to his friends, and he will be missed and remembered, as many a grave, wise, pompous old person, of greater pretensions, never will be.

* * *

Thank Heaven! The reports of Wright Sanford's condition are exaggerated, and the pleasant gentleman may be with us as usual the coming winter. I can hardly imagine an important occasion in the realms of music and the drama without Wright Sanford. I heartily trust he may recover—a wish in which I am sure the entire dramatic profession will join, for he has been so steadfast and good a friend to the theatres and the actors for so many years.

* * *

Speaking of the actors' good friends I am led to say something I have on my mind concerning one of the most devoted servants the profession ever had—that's dear Ben Baker.

Early and late he is in their service. His gentle manner, his sympathetic heart, and his good old-style courtliness, have endeared him to all who ever met him.

His birthday passed unnoticed save by the little home circle, and on the 12th of this month, unnoticed again, he reached the anniversary of his silver wedding. Tw nty-five years of domestic happiness, such as one in a million is fortunate enough to know, seems to be reward enough for any human being in itself.

But wouldn't it have been nice to have sent gentle, sincere, untiring-in-good-doing Ben Baker a substantial reminder of the friends he has made by a blameless life of endeavor for others?

I think so. Is it too late?

It isn't often I get a pet scheme, but I would like to be the indirect means of planting on Ben Baker's table a jug he could fill with the milk of human kindness, a bowl he could fill to overflowing with the sweetness of his own disposition, a slop-basin which would contain all the trouble he ever gave any one, and all the unpleasant thoughts he ever occasioned, together with a tea pot as comforting and soothing and constant a friend as he has always been.

In short, I want to get a handsome tea-set for Ben Baker of the Actors' Fund.

* * *

I know where I can get, at $5 a head, $45 right off, and I haven't asked. There's A. M. Palmer, Dr. Robertson, J. M. Hill, Captain Conner, James Collier, Harrison Fiske, Mr. Spies and Joseph Haworth will plank down a V the minute they know about the tea-pot business. (My V is already up.) But I want to get a right swell set—take Mrs. Baker and pick it out myself—enlist the sympathy of the Gorham Silver Company, and get their best tea-pot at bottom price.

* * *

Therefore, I ask any one reading this, who desires to express admiration of a wedded life of unclouded love that has endured twenty-five years—any one who has come into contact with the gentle, courteous Ben Baker—any one who likes the Gusher and wants to give her genuine pleasure—to send a dollar to THE MIRROR office, with their name, that she may publicly acknowledge the same.

And though the actual date of Baker's silver wedding has passed, we'll put on his modest table a silver set that shall reflect the domestic love that thankfully abides around it—and a great deal of credit on ourselves.

* * *

Speaking of presents, I had a fine one this week. I found in THE MIRROR office a splendid picture of the three St. Bernard dogs of W. T. Stephens and Minnie Oscar Grey, that they had had framed beautifully for The Gusher. Up it goes on the walls with my best friends. The great, noble dogs earnestly regard me as I write, and I assure the picture and myself that I will make a personal acquaintance on the first opportunity.

Scott, Perkins, Smut, Judy, Punch, Jim, Nell, Jenny, Schneider and Hannah Ann have been brought in a procession to view the heroes' pictures, and have barked their approbation of Prince, Victor and Bruno.

I value the present very much, as well as the esteem that prompted a lover of dogs to send it to me.

* * *

Mrs. McKee Rankin has just got from Mr. Jackson, of Beech Grove Farm, Indianapolis, a blood relation of my magnificent mastiff, Beech

I'm going up to Riverdale to spend a day with those lovely girls, Kitty Blanchard Rankin, Dido and Pixie, and I know I shall have a tearful interview with Jackson, first cousin of Beech, the much mourned.

I sat down on a doorstep next a stable on Upper Broadway the other day, and undisguisedly cried over a great, strange mastiff. He was the image of my lost Beech.

I explained my grief to the big, solemn faced creature (I won't say brute—it's an unnatural name to apply to a dog), and I vow to you, he understood it. If ever sympathy shone in eyes, I found it in the steady, honest orbs of that animal. He laid his splendid head on my shoulder—he accepted my friendship and offered his regrets, and we parted mutually pleased with each other.

His collar introduced him—he heard my name with evident recognition. I'm getting to be widely known by all dogs.

* * *

Did I ever tell you how I became possessed of one of my most faithful and best-loved dog friends?

It was a good many years ago—in the Spring, I think—that I went down Broadway in my best clothes. It was a bran new costume. I was a streak of velvet and jet, and on such good terms with myself that I thankfully accepted my reflection as I passed the shop windows.

It was to look at my satisfactory condition that I paused somewhere about Ninth street at a drygoods store display. Against some black goods in a show-case I came out in great form; but behind the show-case lay curled a dog, the most miserable specimen of the ash-barrel kioodle I ever beheld.

Want had pinched him; hunger had collapsed his flues; some wretch had scalded him; he was deserted, friendless and utterly forlorn. He raised his eyes humbly and hungrily to mine, and met a glance that caused him to feebly thump a thank with his hairless stump of a tail. I felt a lump in my throat and a tenpence in my pocket, and I marched round the first corner and walked till I struck a butcher shop. I invested in well-chopped beef, and concealing a good big paper horn of it in my parasol I trotted back to Lazarus, shook out the meat in a grateful stream under his nose, and departed better pleased with myself than before, if such a thing could be.

* * *

About Fourteenth street I began to see people pass me in a strange way. Admiration sat on their countenances as they approached. As they got even with me, a smile of ridicule spread like a plaster over their faces.

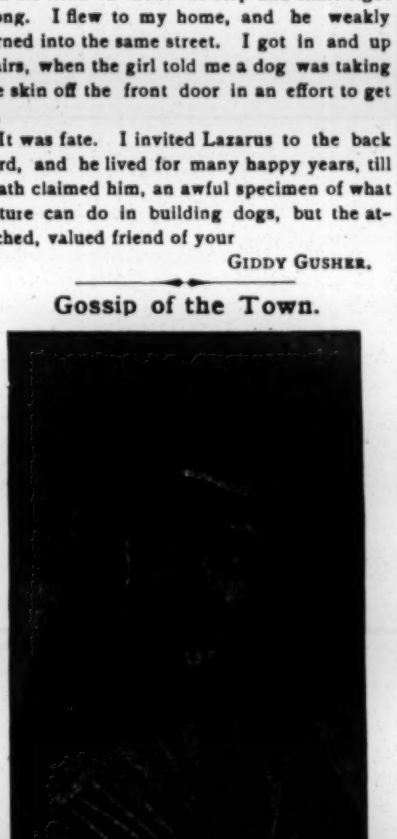
"Good Lord!" thought I, "am I losing anything off? Has anything burst in the rear? Something surely is the matter with my behind me." I felt. I tried to investigate the difficulty. All at once I looked in the shop windows. One glance explained the truth That dog was as close to me as if he'd been tied to my sash. He put his feet down in my tracks. We were doing the Sing Sing lock-step up Broadway.

Ye gods! but he was a spectacle. The meat had taken effect, not on his body, but his affections. I jumped into an omnibus. He laid his head on the lower step and came right along. I flew to my home, and he weakly turned into the same street. I got in and up stairs, when the girl told me a dog was taking the skin off the front door in an effort to get in.

It was fate. I invited Lazarus to the back yard, and he lived for many happy years, till death claimed him, an awful specimen of what nature can do in building dogs, but the attached, valued friend of your

GIDDY GUSHER.

Gossip of the Town.



The above is a picture of Katherine Kean, from a photograph made as a study by an artist friend. Miss Kean was last season with Maude Banks. This season she will play the leading female part in The Twelve Temptations. She is a painstaking actress, and as a diversion she employs her time in translating the latest French and German plays.

Nellie Tannehill has returned to town from the country.

A. M. Delisser goes as treasurer of A Night Off company.

Among the Pines will go on the road in September or October.

A competent leader is wanted for the Grandfather's Clock company.

Some managers are so fond of hard luck that they run right after it.

Fleming's Around the World company is rehearsing at the Windsor.

Elmer Grandin has been engaged for the Colonel in The Paymaster.

Wallace P. Keffer has been re-engaged as business agent for Ada Gray.

C. Jay Williams and Lillian Keene have signed to go with We, Us & Co.

D. F. Simonds has been re engaged to go with Maggie Mitchell's company.

Henry E. Dixey will begin rehearsals of Adonis at the Bijou next Monday.

Harry T. Lea joined the Mora Comedy company at Saratoga for the season.

Mary Bryer is visiting Emily Maynard at the latter's cottage at Sound Beach, Conn.

Hardy Vernon arrived in this country from England by the *Egypt* on Sunday last.

Gussie de Forrest returned from Europe last week, and is at liberty for next season.

There is just this difference between the English and American actor—the ocean.

C. J. Williams and wife (Lillian Keene) have signed to go with We, Us & Co. company.

Harry Vaughan, who has been rusticating at Far Rockaway, is at present in the city.

James Jay Brady will be associated in the management of Niblo's Theatre next season.

Adeline Stanhope and James Burrows have been engaged for The Wife traveling company.

It is said that Richard Mansfield will remain in London the entire season, opening at one of the smaller theatres in that metropolis after Henry Irving returns to the Lyceum. Emma V. Sheridan's work has received much praise, and John T. Sullivan has had a very good offer of a London engagement.

Harry Clapham, Jr., writes that the Keep It Dark company is rehearsing at Detroit, where the season opens on Aug. 25. The route is booked solid to July 1, next, and includes Texas, California and Oregon. Mr. Clapham says that Keep it Dark has been greatly improved, and entirely new music will be heard in it.

Helen Mowat writes that she has no collaborator in connection with the play she is at present writing for an actress, whose name is withheld. It will be called Agnes Benton, of Texas. Miss Mowat has disposed of a one-act piece, entitled Cupid Among the Strawberries, to H. M. Soper.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ALTOONA, PA.
THE NEW ELEVENTH AVENUE OPERA HOUSE.
THE ONLY FIRST-CLASS OPERA HOUSE IN THE CITY.
This elegant Opera House will be built on the site of the old Opera House, under the supervision of the celebrated architect, Mr. J. M. Wood, of Chicago, and will open about Oct. 1, 1888, with
MR. and MRS. W. J. FLORENCE.
Stage 36 feet deep, 72 feet wide and 60 feet high. Seating capacity about 1,600. Edison incandescent lights. The whole house beautifully upholstered, decorated and carpeted, and the most approved folding opera chairs will be used throughout. For open time address
E. D. GRISWOLD, care KLAW & ERLANGER, Taylor's Exchange, 23 E. 14th St., New York.

ALTOONA, PA.
NOTICE TO MANAGERS.
Don't be misled by advertisements which state that another new house is being erected on the site of the Eleventh Avenue Opera House.
THE MOUNTAIN CITY THEATRE IS THE ONLY NEW THEATRE IN THE CITY.
Auditorium on the ground floor. The handsomest and most complete theatre in the State. The only Legitimate Theatre in the city. Patronized by the Elite. Seating capacity, 1,800. Some good open time for First-class Attractions Only. Address JOHN KASTENDIKE, Manager, 57 Clifton Place, Brooklyn.

ATHENS, GA. Population 10,000.
NEW OPERA HOUSE.
Seats 800. Opera chairs.
Stage 30x60.
Scenery New and Complete.
BOOKING FOR 1888-89.
Three Railroads. Five hours ride to Atlanta, Augusta and Macon.
HORACE CRANFORD, Manager.

BRISBIN, PA.
BRISBIN OPERA HOUSE.
Seats 800 M. J. VAN DUSEN.

BOWLING GREEN, KY. Population, 10,000.
POTTER'S OPERA HOUSE
(Formerly Odeon Hall),
Has been entirely remodeled, with new Boxes, Scenery, Chairs and Balcony. Seating capacity, 850, and will be ready to open Sept 1, 1888. Bowling Green is located on main line of L. & N. R. R., about midway between Louisville, Ky., and Nashville, Tenn. Address POTTER BROS., Bowling Green, Ky.

BUTLER, PA.
BUTLER OPERA HOUSE.
Seating capacity, 700. Full scenery. Heated and lighted by gas and electricity.
Now booking for Season of 1888-89. Fair dates Sept. 10 to 14. Share only, and with none but first-class attractions. Only one attraction a week.
J. S CAMPBELL, Manager.

CAMDEN, S. C.
NEW OPERA HOUSE.
Seats 750. J. L. BRASINGTON, Manager.

CHARLESTON, S. C. Population 62,000.
PEOPLE'S THEATRE.
F. L. O'NEILL, - Lessee | J. F. O'NEILL, - Manager
Now open for engagements. On line of all street-cars. Capacity, 1,600. Four private boxes. Stage 64 feet deep, 59 wide. Six large dressing-rooms on stage floor. Latest patent folding chairs. Ventilation and heating perfect. Covers more ground than any building in city, and plenty of open space around. Bright, new scenery, fine orchestra. Special inducements to companies. Managers desiring time address J. F. O'NEILL, Charleston, or T. H. WINNETT, 50 Union Square, New York. Prices of admission, 25c., 50c., 75c.; box seats, $1.

DANVILLE, VA. Population 16,000.
NEW ACADEMY OF MUSIC
Solicits engagement for season commencing Sept. 1, 1888, and especially for Exposition Week, Nov. 22. Only theatre in the city. Recently opened. Furnished in first-class style, with nicest scenery to be obtained. Latest improved chairs. First floor. Street-cars pass the door. Altogether one of the prettiest and best equipped opera houses at he South.
NEAL & GERST, Proprietors
WANTED—A good pianist for season of 1888-89. Would prefer a man with other occupation, either printer, painter or clerk. Address NEAL & GERST, Danville, Va.

DURHAM, N. C. Population 8,500.
STAKE'S OPERA HOUSE.
Seats 800. New scenery. Good theatre town. Share or rent J. T. MALLORY, Manager.

EL PASO, TEXAS.
MYAR'S OPERA HOUSE.
The best show town in the State. Population 11,500. House new; everything complete. Seating 1000.
Combinations wishing dates MUST contract direct with STEWART AND CARPENTER, Managers, Or through their agents, KLAW AND ERLANGER, 23 East 14th Street, New York

ERIE, PA.
CLAUS THEATRE.
New. Just completed—in centre of city. Ten sets of scenery. Seats 1200. Electric lights. A first class opening attraction solicited. Address H. V. CLAUS.

F. R. MONTGOMERY, Character Comedian. JENNIE KAY, Singing Soubrette and Boys. GEORGIE PEARL, Child Actress and Specialty Artist. Seymour-Stratton Co. 1888-89.
Address MIRROR.

GADSDEN, ALA. Kyle's Opera House.
Seating Capacity 640. City has population of 5,000, and rapidly increasing. On through line of railroad from Birmingham and Chatanooga to Anniston. Good show town. Elegant hotel.
T. S. KYLE, Manager, Gadsden, Ala.

GOUVERNEUR, N. Y. Population 4,000
OPERA HOUSE.
WANTED FOR FAIR DATES, Sept. 4, 5, 6, 1888, a Good Attraction. Good chances for Fair dates in neighboring towns. Share or rent. Remodeled. Seats 800. L. T. STERLING, Manager.

HAMILTON, OHIO. Population 16,000.
MUSIC HALL.
Seats 1,200. Opera chairs; scenery full and complete. Have piano. Will rent or share. Stage 32x35.
HATZFELDT & MORNER, Managers.

MASSILLON, O. Population 12,000.
BUCHER'S OPERA HOUSE.
Now booking for 1888-89. Only good attractions. Share or rent. Seats 1000.
Dr. C. F. PORTER, Manager.

NATCHEZ, MISSISSIPPI.
OPERA HOUSE.
Population, 18,000.
Seven hundred opera-chairs. Largest and best equipped stage in the State.
Combinations playing between Memphis and New Orleans, or vice versa, can play to more money in Natchez than any city in the State.
For open time address
FRANK M. SWAN, Manager.
Or Klaw and Erlanger, Taylor's Exchange, New York, Agents.

LOUISIANA, TEXAS, ARKANSAS.
1888—LONE STAR CIRCUIT—1889
Grand Opera House, New Orleans,
Greenwall and Son, Lessees and Managers.
Opens entirely overhauled—new chairs, new scenery, etc. —with the great tragedian, THOMAS W. KEENE, on Sunday, Oct 7, 1888.
TREMONT OPERA HOUSE, GALVESTON, TEX.
Greenwall and Son, Lessees and Managers.
PILLOT'S OPERA HOUSE, HOUSTON, TEX.
Greenwall and Son, Lessees and Managers.
DALLAS OPERA HOUSE, DALLAS, TEX.
Greenwall and Son, Lessees and Managers
GRAND OPERA HOUSE, SAN ANTONIO, TEX.
T. W. Mullaly, Lessee and Manager.
MILLETT'S OPERA HOUSE, AUSTIN, TEX.
C. F. Millett, Lessee and Manager.
FT. WORTH OPERA HOUSE, FT. WORTH, TEX.
G. H Dashwood Lessee and Manager
GARLAND OPERA HOUSE, WACO, TEX.
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We also represent New Opera House, Brenham; New House, Corsicana; Cleburne, Denison; New Opera House, Tyler; Palestine; Temple, Van Buren, Ark.; Fayetteville, Ark; McKinney, and Texarkana, Lake Charles and Beaumont.
First-class attraction wishing dates, apply at once to our office, 1147 Broadway.
GREENWALL & SON
Represented by W. W. RANDALL, 1267 Broadway.

PAINTED POST, N. Y.
BRONSON OPERA HOUSE.
Entirely remodeled. Complete scenery. Seating capacity 600. Opened by Madison Square Co. June 1. First-class show town. Good minstrel troupe wanted about Sept. 1. For open time address W. F. BRONSON, Mgr.

SHREVEPORT, LA.
GRAND OPERA HOUSE.
LEON M. CARTER, - - Lessee and Manager
Population of Shreveport, 18,000. Opera house on ground floor. Built at a cost of over $50,000. Thoroughly equipped and perfect in every appointment. Lighted by gas and incandescents. Seating capacity, 1,100. Orchestra chairs, 184; dress circle, 250; balcony (or family circle), 253; gallery, 304. Stage, 60x41; stage floor to fly gallery, 25 feet; to rigging loft (gridiron), 50 feet. Stage opening (in the clear), 30 feet, 6 inches, by 34 feet wide. Nine clean, comfortable dressing-rooms; 18 full sets of scenery by Albert, Nozon and Toomey, at a cost of $4,000
BEST SHOW TOWN IN LOUISIANA OR TEXAS.
FINEST THEATRE IN THE SOUTH.
Represented by Klaw & Erlanger, 23 E. 14th st., N.Y.

ST. JOHN, N. B., CANADA.
POPULATION, 43,000.
MECHANICS' INSTITUTE.
The Only Amusement Hall in the City. Seats 900. Opera chairs. Scenery, Local Orchestra, etc. Now booking for 1888-89. Will rent or share. Correspondence invited. Address D. P CHISHOLM, Sec'y Mechanics' Institute, St. John, N. B., P O. Box No. 90.

THOMASVILLE, GA.
Population, Winter Season, 10,000.
OPERA HOUSE.
Stage, 30x36 in the clear. Opera chairs. Seating capacity, 1,200. Scenery full and complete. On direct line Macon to Jacksonville, Fla., and New Orleans and Montgomery to Savannah, Ga. Share only. Elegant hotels. Opera house ground floor. Now booking season 1888-89.
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WASHINGTON C. H., OHIO. Population, 7,000.
NEW OPERA HOUSE.
Now booking for season of 1888 and 1889. Only first-class attractions wanted.
SMITH & SILCOTT, Managers and Lessees.

WOONSOCKET, R. I. Population 20,000.
NEW OPERA HOUSE.
Open Sept. 1, 1888. Auditorium on ground floor. Seat 1,500. Stage 53x66. Now booking time for season 1888-89. F. S. WEEKS, Jr., Manager.

WEST POINT, MISS.,
OPERA HOUSE,
West Point Rifles, Lessees. First-class attraction wanted to open this house in October. Other time open. Good show town, and within eighteen miles of Columbus, Aberdeen and Starkville. Address CAPT. R. M. LEVY, 141 West Forty-second street, New York City, or West Point, Miss.

YORK, PA.
YORK OPERA HOUSE.
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PROVINCIAL.

BOSTON.

Mankind has had a week's run at the Boston, and has rapidly increased in favor since the first night. It is what might be called a busy piece. Its many changes and surprises give the audience no chance to get weary. There is more acting than talking, and what talking there is relates to the acting. There are half-a-dozen villains in the piece, an exceedingly virtuous heroine, and a high-toned young man who owns a yacht and is the soul of honor. These are pretty well shaken up together, and for a time the villains seem to have a monopoly of the luck. Things are sifted out all right, however, and in the end all get what they deserve. Some of the effects are really startling, even to an old theatre-goer, the yacht and steamer business, for instance, and the realistic smashing of a couple of hundred panes of glass by the mob. The great individual success of the piece is Dan Maguinnis' Groodge, a centenarian, and the worst villain of the half-dozen. He is wonderfully made up, and so thoroughly does he enter into the spirit of the part that one longs to get upon the stage and kick him.

Roland Reed came to the Museum Monday night with The Woman Hater and will remain two weeks. The piece was played here by John T. Raymond, the last engagement that lamented actor filled in Boston. It was a success then, and promises to be as much of a one now. The co. is a good one, and Mr. Reed is well fitted to the part which the older actor made a strike in.

Johnson and Slavin's Minstrels opened at the Globe on Monday night to a large house. They remain but this week.

The second regular season of the Grand Opera House opened Monday evening with One of the Finest, under the management of Ed. J. Hasson. The great feature of the play as reconstructed is a scene on the North River, in presenting which the stage is covered with a larger surface of water than was ever before shown upon the American stage. Steamers and ferryboats ply over it, and bathing parties of women and children disport themselves in it and along the banks.

Pinafore is given in an original style this week at Oakland Garden. A man-o'-war has been constructed in the lake, near the shore, and the opera is given on its deck.

Olivette has been revived at the Bijou, and is billed for this week.

Items: A crowd of theatre-goers are anxiously awaiting the opening of the Hollis Street Theatre and the Howard Athenæum next Saturday evening.—The attraction at the Grand Opera House next will be Around the World in Eighty Days.—Frederic Bryton comes to the Globe with Forgiven next week, and will be followed by Robert Mantell in Monbars Aug. 20.—Sibbell Banks, the cousin of Maude Banks, has made her debut as a public reader, with a future view to the stage.—William Warren, the veteran actor, who has been quite ill, is convalescent. He is staying with friends at Buzzard's Bay.

PHILADELPHIA.

The darkest and stillest hour of the night is just before the dawn, and so at this time, just before the opening of the regular season, dullness and quietude prevails. On next Saturday night four theatres will again throw open their doors, viz.: The Chestnut, Central, National and Forepaugh's, the attractions being The Paymaster, variety comb. and Milton Nobles. Of these houses the Central is entirely new, the old house having been totally destroyed by fire, and the National is practically a new house, as it has been completely torn out and reconstructed inside the walls. Both houses claim great improvements, of which I will speak at greater length when I have seen them.

Items: Mrs. O'Sullivan Dimpfel, who will appear at the Chestnut in The Paymaster, and who claims to be a new recruit from the ranks of the elite, has adopted a strange method of seeking favor from the good people of our city. She has been indulging in the pastime of horsewhipping a man, who, it is said, insulted her in the presence of her husband, and the reported version of the story informs us that her husband sympathized with the victim. Does pugnacity always accompany the name Sullivan? In any event the lady's heroics will not help to establish her reputation here, and will probably not incline the critics to exhibit chivalric tenderness towards one who seems so able and so willing to fight her own battles. If the lady has been wrongly reported she should in justice to herself explain.—The business at the Grand Opera House continues to be very good. This week the Rose of Castile, Lucia and Il Trovatore will be given.—Forepaugh's Casino can also boast of large attendance. This week The Rose of Castile will be given.—The Pawnee Bill and Comache Bill Consolidated Wild West Show enters to-day upon its fifth week at Gloucester, and reports excellent business.—Buffalo Bill's Wild West opens this week at the Gentlemen's Driving Park.—George D. Cox, press agent of the Walnut Street Theatre, has written a novel entitled "Run Down," which is now in the press of T. B. Peterson and Brothers, of this city. Mr. Cox has many friends in the profession, who will doubtless await with interest the coming of his book.

CINCINNATI.

Clever Ezra Kendall and his Pair of Kids furnished ample amusement to the patrons of the Grand last week. The support, which embraced the Delanos (Jeppe and Fanny) and the musical artists, Fitz and Webster, abetted the star largely in his mirthful endeavors. The skit was nicely staged. This week Sol Smith Russell in Bewitched; He, She, Him or Her underlined for 19th.

The programme offered by the Carleton Opera co. during its final week at the Highland was sufficiently varied to please the most exacting. Erminie and Nanon captured the bulk of the attendance and Charley Drew and J. K. Murray's work was deservedly encored. It is probable that, encouraged by the outcome of the Summer season, Manager Carleton and his troupe will revisit Cincinnati for an extended stay during the Summer of '89.

Kellar's engagement, which closed at Heuck's 9, was marked by a fairly profitable attendance. A number of new features were introduced, and the banjo performance of Prof. Shortis was nightly encored. Mestayer's Twenty Maidens to One Duce comb., 19.

The Wilbur Opera co. has a big constituency among local amusement goers, and the past week at Harris' was in the nature of an ovation. For current week the programme will include La Grand Duchesse and Merry War.

Items: Professor Kellar, who closed a short engagement at Heuck's 9th, informed one of the local journalists that he would begin an extended engagement in the City of Mexico 21st.—Professor Burke and his trained horses will be the feature of current week at the Zoo.—Manager Rainforth and Miles, of the Grand, are giving some excellent attractions at this early stage of the season.—Dan Rice, the well-known circus clown, was in the city attending the funeral of his partner, John Robinson, on the 6th.—The cornet solo of Anna Teresa Berger at the Centennial last week was encored nightly.—Had Kellar the conversational and descriptive ability of Herrmann, he would be the leading attraction in his line.—Florine Arnold, wife of Manager Andrews, formerly of the Michael Strogoff co., has been booked at one of the local houses in her new play, Her Husband.—Manager Havlin and his wife returned from St. Louis 5th.—The interior of Heuck's presents a very attractive appearance, the house having been entirely recarpeted during the Summer months.—Jeppe and Fanny Delano, of the Pair of Kids co., are prime favorites locally.—Kellar briefly announced to his closing audience at Heuck's 9th that his curtailed engagement was determined on to permit of his anticipating Herrmann's projected route.—Louise Bates is billed for a parachute descent at Coney Island 12th.—Manager Milt Gotthold's family arrived from Florida 10th.

ST. LOUIS.

At the Cave, Vice Admiral and Amorita filled out the week, while preparations were being made for The Black Hussar, which opens this week. The revival of the two old favorites crowded the garden, and Colonel Short was consequently happy. Herr Conried is here, and will remain until the end of the season.

The Kensington is booming and the Fall of Pompeii and the fireworks crowd the Amphitheatre at every exhibition. On last Thursday evening there was a grand reception tendered Mayor Francis, when his picture was presented in bright pyrotechnics. George McManus announces the show to continue until driven away by Jack Frost. Novelties will be produced each week and everything done to make the show attractive.

Items: W. H. Smith, of the Standard, arrived home last week, and announces the opening attraction at that popular house to be The World.—Harry Pepper was the recipient of a benefit last Friday evening. T. E. Garrick, J. M. Sturgeon, Patti Stone and William Caroline were on the list of volunteers, and a handsome sum was realized.—Arthur Burke will be treasurer at the Standard next season.—Gus Thomas will leave shortly to join Ariel Barney as treasurer.—The Bijou opens the 25th.—The various houses are going through the throes of old-fashioned house cleaning and are preparing for the opening night.

PITTSBURG.

Pittsburg is extensively billed for the opening attractions, and a profitable season is promised. The Bijou Theatre will present a much more handsome appearance, the entrance having been remodeled and the interior undergone a marked improvement. Hallen and Hart's Comedy co. will be the initial attraction. The Grand Opera House now has the box-office down at the entrance, otherwise it is the same as of old. The Grand will open one week earlier than anticipated, with Ettie Cogswell in her new play, The Keystone. The attractions booked by Manager Wilt will be the best ever offered in Pittsburg. Harris' Theatre will be open to the public Aug. 20, when Mestayer's We, Us & Co. will appear. Harry Williams' Academy of Music opens Aug. 20, headed by Joe J. Sullivan's Specialty co. The Casino Museum will again endeavor to retain its past success under the management of J. W. Flocker. Wild Rose, English Jack, the frog man; Maxey, the needle swallower; Walter Stuart, the half man, and a good stage performance headed by Cool Burgess will compose the opening programme.

Items: Manager Harris is expected in town this week.—The new drapery for the Bijou has arrived from New York.—After a pleasant vacation Ed. Starr, of Harris', will return this week.—Harry Williams, of the Academy of Music, who has been at Atlantic City with his family, is due home Monday or Tuesday of this week.

SAN FRANCISCO.

AUG. 7.

For the dramatic week ending I have nothing of an unusual character to write about, therefore will simply say that business was good generally at all the houses. The Baldwin remains the leading resort with The Wife, which is now in the fourth and last week. The engagement has been a distinctive success. The risk taken in bringing out so expensive an organization was very great, and considerable heroism was displayed in doing so. The Wife grows upon acquaintance. It is better performed now than it was a month ago. Georgia Cayvan, Herbert Kelcey, Henry Miller, Nelson Wheatcroft, Grace Henderson and Louise Dillon retain their popularity.

A distinctive feature of this week was the christening party of William Emerson last night of his new Bijou Theatre on Market street. The house is not an imposing one on the exterior, but is very pretty inside, with its modern furnishings, incandescent lights and general inviting atmosphere. The seating capacity is placed at 1,100, but there must have been at least 1,500 in the building last night. Emerson proposes to present a season of "polite" minstrelsy, the length of which is to be determined by its profitableness. Part first last night was divided into two classes, first and second. In the former Ed. Manning occupied the bones end, with Harry Armstrong at the tambourine. In the second edition Billy Emerson performed upon the tambourine, with E. M. Hall rattling the sticks. There is a male quartette—of course—for what would a minstrel show be without one. Julius P. Whitmark's baritone solo, "Bring Me Back My Fisher Boy," was received in much favor and will become popular. The minstrel prince, Emerson, sang a new song called, "O'Grady," written for him by Harry Kennedy, which is so clearly in line with his abilities that he's sure to make it the rage. Ferguson and Mack in their double work promises them the position of favorites before Emerson's Bijou Minstrels are many days older. Leon, "the only," has almost lost his voice, his female impersonations being otherwise up to his old standard of excellence. Other members of the new co. are George Turner, Harry Crawford, E. Stewart and T. Tregallas. Marcus Blum is conductor of the orchestra.

Unknown was presented at the Alcazar last night with E. J. Buckley, L. R. Stockwell, George Osbourne, E. N. Thayer, Scott Cooper, Charles A. Smiley, Dan Kelly, E. Collins, Ethel Brandon, Nellie Buckley and Irene Dudley in the cast. If it runs as well as Forgiven did last week, which netted Mr. Buckley alone $1,200, the entire Alcazar family can have a little fun at their own expense for a while.

In the Patience performance this week at the Tivoli, after Bella Thorne as the Milkmaid, the rapturous maidens are Lottie Walton, Carol Crouse, Kate Marchi and Julia Simmons. Stanley Welch sings Bunthorne, and Henri Laurent Grosvenor.

Widow O'Brien is on this week at the Bush Street Theatre. Rochester has his old part of the Colonel; Kelly plays the widow; Will Bray is singing his familiar Jerry songs. New music was written and arranged especially for the party by Richard Stahl. Altogether the Rochester Comedy co. is composed of some good people, but they are without a play that is new, either to the city or the coast, consequently must soon disperse, quietly fold their tents and steal away, unless some good, benevolent playwright comes to their relief.

Items. Here is a clipping I take from the *Argonaut*: "Theatrical people are proverbially as superstitious as gamblers, but few of them wear as curious a fetich as Georgia Cayvan. When she was playing in May Blossom in New Orleans four years ago, an old negress who kept the rooms where she boarded gave her a little red silk bag containing the chopped hair of a black dog, a pinch of salt, the dried eyes of a lizard, and the nails of a wildcat—the strongest charm known to voodooism—and, as she has worn it all through The Wife season, she ascribes her success in her role to its efficacy. It has no power, however, against the actress's bane, *embonpoint*, and so Miss Cayvan has had to go in for severe training to keep down the growing rotundity of her outlines."—I think the Tivoli should either eliminate politics entirely from their stage proceedings, or go into it for both parties. The gags are all to the interest of one party—that of which William Krelling is a devotee.—Mark Thall has received a flattering call to the Bijou Theatre as business manager. Meantime, pending his consideration of the matter, his brother Sam is there doing the same duties temporarily.—The ushers and door-keepers at the Bush Street Theatre enjoyed a bowling benefit Wednesday night.—Joseph Murphy, who begins an engagement at the Alcazar 13, will have for his support the following people: Maggie Chambers, Hattie Moore, George Osbourne, James Carden, L. R. Stockwell, Scott Cooper, E. N. Thayer, Minnie Young, John J. Williams and Jean Clara Waters.—I understand that Louise Dillon was the receipent of a very beautiful bouquet last week which contained a handsome diamond ring, and that it has since done duty as the engagement ring, being used in the fourth act of The Wife by Miss Dillon and Mr. Dickson.—Carl Martens has taken the place of Oscar Herold as musical director with the Rochester Musical co.—Charlie Seaman, lately here with the Rentz-Santleys, goes the coming season with Simmons and Donnelly's Fashions co. The Levines drop out of the Rentz party also, and come to San Francisco for a season.—Theodore Roberts, the 'Frisco boy who did Angelotti so well with Fanny Davenport, will continue next season as a regular member of her co.—Miss Cayvan is said to have received anonymously a handsome jewel ornament. A paper accused Peter Robinson, of the *Chronicle*, of sending it, and when they met Miss Georgia asked Peter if he really did, whereupon he remarked thus: "Miss Cayvan, you may wear it for my sake if you like, but please do not encourage the purchaser and sender of it to have the bill presented to me for payment."—The Nellie McHenry Huckleberries—I mean the Troubadours—will appear at the Grand Opera House next Sunday evening and play for the benefit of Thomas Andrews. Just who or what Mr. Andrews is, or why he should have a benefit, I cannot say.—The following letter from his agent will give the latest information concerning the movements of the professional people engaged by Henry E. Abbey and their success on the east coast of South America: "BUENOS AYRES, Argentine Republic, June 22, 1888.—Arrived at Rio May 8 and remained there to attend the Coquelin-Hading business. They opened May 28 in L'Aventurer and both made a great hit. I left on June 2 for Buenos Ayres, and as we had a case of yellow fever when we arrived, 7, the steamer, with all the passengers, was sent to the Island of Martin Garcia, the lazaretto or quarantine hospital, about thirty miles up the Rio de la Plata, for ten days. I got here last night. The sanitary authorities let us off on the ninth day, for good behavior, I suppose. This is the first time I was ever "sent up," and as it is my first offense I hope it will be the last. It would take too much time to relate my experiences at the lazaretto, but they were queer enough in all conscience. Coquelin and Hading close their season of four weeks to morrow night at Rio de Janeiro. Their average receipts have been $2,900 (in gold) per night. They go to San Paolo, opening July 7. Mme. Patti has been here since April 1, and has given thus far twenty-one performances to an average of $18,000 (in gold) each night. We give three more concerts and then go to Montevideo for five performances, and then, probably, to Rio de Janeiro for five or eight concerts more. Some of the artists belonging to the company are kicking about going to Rio, because the yellow fever is still there; only a few cases daily, however. When I was there about ten persons per diem died from the fever without its being considered epidemic. If all the co. refuse to go there will be enough with sufficient courage to give two or three concerts in Rio. At any rate we will start for Europe on Sunday, Aug. 12. I will be with you, nothing happening, on Saturday, Dec. 1, and the Coquelin-Hading season will open at the Baldwin on Monday, Dec. 17, for two weeks. The date of my arrival in New York is Sept. 20. MARCUS R. MAYER."—Marie Burroughs and husband, Louis Massen, with relatives, have just returned from the Del Monte, Monterey.—Kate Castleton and Henry Phillips left for New York Sunday.—Maud Harrison will be missed in the Palmer co. casts this time.—Frank Bowton, the hitherto competent doorkeeper at the old California Theatre, is at the Bijou for the present in the same capacity.—It is rarely that Forgiven is as well cast as it was last week at the Alcazar. Four as strong players as E. J. Buckley, George Osbourne, Ethel Brandon and L. R. Stockwell are seldom found together in similar work. Buckley denies the presenting to him of the play by its author, Clay Greene. He says Greene has nothing to do with the ownership; but he (Buckley) purchased the coast rights from the present owner for $1,000, but did not mention the party's name.—Harry De Lorme is playing and singing the Count in Widow O'Brien at the Bush this week, and Adeline Hynes the part of Dora.—Since writing the above I hear it rumored that W. F. Rochester has accepted a play written by Earl Marble for his Comedy co.

CHICAGO.

The success of A Midsummer Night's Dream at McVicker's has been great, prompt and liberal support coming from the best classes of theatre-goers. There is no doubt it will run the allotted time to full houses.

The Crystal Slipper seems as firm a favorite with the public as at the start, and there is no falling off in attendance at the Opera House. The third edition seems to take as well as any of the others. The new features are hardly as pleasing, however, as were the original specialties.

Dockstader's Minstrels had a prosperous week at the Grand, the house being full at every performance. This week Rice's Evangeline in a new dress, with George S. Knight as a principal. It is sure to have a good week.

Hooley's Theatre is nearly ready for the opening next Saturday night. Frank Daniels in Little Puck is the attraction. The new decorations are tasteful, and give the interior a very bright and taking appearance. The prevailing color is terra cotta, with enough gold to bring out the effects. New opera chairs are to give greater ease to the patrons than ever. The whole ornamentation and effect is to be similar to those of the Broadway Theatre, New York. The sum of $15,000 has been spent in refitting.

The People's Theatre will open for the season next Saturday night with Dan Sully. The house has been entirely rebuilt inside, and will surprise the patrons. It is now a beauty.

LOUISVILLE.

The Rose Sanger Burlesque co. opened to an immense house at the New Buck, and business was fairly good throughout the week. The co., headed by Matt Flynn and Mlle. Zittella, averaged well. This week the Weston Brothers in The Way of the World.

Items: The Rackett Family will again be the orchestra at Harris' the coming season.—Adolph Klauber, who goes out with Helen Blythe, leaves for the East this week.—The Grand Central reopened 11 to a very large house. Many noticeable improvements have been made.—Belzac, the wire walker, with the Rose Sanger party, met with an accident while performing at the New Buck. The supports broke and he fell to the stage. His injuries are not serious.—D. E. O'Sullivan, of the *Commercial*, has returned from the East. He does much of the dramatic work for his paper.—The Sanger party return to New York from here. Manager Semon knows when he has enough.—Pretty Lillian Anderson, an aspirant for histrionic honors, has a column in Sunday's *Courier-Journal* upon the Boucicault School of Acting. She wields a fluent pen.—No word from Manager Macauley yet as to his return. The effete East seems good enough for him. In the meantime the renovation goes bravely on. Etley is painting a new drop-curtain, and no needed change will be overlooked.

BALTIMORE.

Kernan's Monumental Theatre had large audiences at every performance last week, Kernan's Specialty co. and Grieves' Burlesque co. being the attraction. This week, the Mikado Specialty and Burlesque co.

Manager Dan A. Kelly's co. in Unjustly Accused had a successful opening week at Kelly's Front Street Theatre last week. The current bill is George W. Mitchell in Shadowed Crime.

Item: Manager James L. Kernan was thrown from his carriage while driving in Druid Hill Park, and broke his leg. His injuries are very painful, and his physician says that it will be a long time before he will be able to be about again.

JERSEY CITY AND HOBOKEN.

The Academy of Music opens 27 with Lew Dockstader's Minstrels for a week. Harry Hyams reassumes the business management for Mr. Henderson.

Cronheim's Theatre gave a good vaudeville performance to fair houses all last week. This week Thomas and Watson's Variety and Comedy co.

Jacobs' Theatre opens 27 with Passion's Slave. Harry Semon at the helm and Charles P. Geer in the box.

John Hammond informs me that his opening experiment with Charles Dockstader's Minstrels was a success in Brooklyn last week.—Editor C. Young, of the Jersey City *Argus*, who adapted Dr. Jekyll and Mr. Hyde for Dore Davidson, says it will be produced at Wilmington, Del., Sept. 3 5, under the title of Good Against Evil.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): T. J. Farron and a good co. were seen in A Soap Bubble week of 30th. The play was witnessed by a large house on the opening night, and was well received, but owing to extremely warm weather the houses were only fair balance of week. Neil Warner 20, for a week.

Academy of Music (T. W. Okey, manager). The house has been closed for a week, but opened with Cotton and Malt's Minstrels 6.

Items: Mme. Modjeska is seen in the city frequently, she having a ranch near by.—C. M. Pyke, of the Pyke Opera co., was in the city last week. His co., together with himself, are camping out in the Santa Barbara Mountains, where they are enjoying themselves.—Manager T. W. Okey, of the Academy of Music, has returned from a trip to San Francisco.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): Salsbury's Troubadours in The Humming Bird July 30, and Three of a Kind 31, before packed houses. These performances were pronounced the best of their kind. T. J. Farron and his Soap Bubble co. Aug. 6 7.

D Street Theatre (Perigo and Smith, managers): This house, formerly known as Leach's Opera House, has been closed for ten days and thoroughly renovated. It was reopened under the new management July 31, with F. D. Blake as stage manager. July 31 and Aug. 1, miscellaneous performance, to a fair business.

SAN BERNARDINO.

Opera House (Plato, Lescher and Hyde, lessees): Engagement of the ever popular Salsbury's Troubadours closed Aug. 4. Two packed houses the result. Farron's Soap Bubble booked 10-11.

COLORADO.

COLORADO SPRINGS.

Colorado Springs Opera House (S. N. Nye, manager): Barry and Fay, 4, gave a return engagement here of McKenna's Flirtation, to a large and well-pleased audience.

CONNECTICUT.

NAUGATUCK.

Gem Opera House (Jacques and Beardsley, managers): Barlow Brothers' Minstrels Aug. 10 gave satisfaction to good house. Fred Wynne is at the head of the co. and H. C. Osborne in advance. Owing to cos. canceling and changing dates nothing is booked until Sept. 20.

DANBURY.

Opera House (P. A. Shear, manager): New paint, paper and a thorough cleaning have improved this place wonderfully. The season was opened 6 by C. L. Andrews' Michael Strogoff co. to medium-sized audience. With the exception of the ballet, which could be improved, the co. was good. Barlow Brothers' Minstrels pleased a fair house 9.

Items: Joe W. Keeler, your former correspondent, and since dramatic editor of the *Danbury News*, has joined C. R. Gardiner's He, She, Him and Her co. as assistant manager and treasurer. His many friends, both in and out of the profession, wish him all sorts of good luck.

NORWICH.

Breed Hall (Andrew and Harris, managers): During the Summer the hall has been put in first-class order. A new stage has been built and stocked with entirely new scenery and drop curtain by Seavey. New dressing-rooms have been made on a level with the stage and provided with many conveniences; improved heating and lighting apparatus have been put in, new chairs placed and the whole house thoroughly cleaned and painted. Mr. Stockwell, who has had charge of the work, is to be congratulated on the fine appearance of the place, and it is to be hoped Norwich will be favored by many first-class cos. the coming season. Andrews' Michael Strogoff opened the house 11 to large business, and a fairly good performance was given. The co. has only been out a week, and a lack of proper rehearsals was evident. The Dolls' Quadrille was introduced for the first time here, and made quite a hit.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Slavin and Johnson opened the season last week, giving best minstrel show ever seen here. C. L. Andrews' co. in Michael Strogoff 9; light house. Co. a little new; will de better work later on.

Items: The house has been fitted throughout with the Edison system incandescent lamps, giving better light and less heat. The Seymour-Stratton co. of this city open in Thomaston 22-24.

DISTRICT OF COLUMBIA.

WASHINGTON.

Harris' Bijou, renovated and improved, will open for the season on the 27th with Milton and Dollie Nobles in Love and Law. The prices will remain the same and three matinees will be given each week, Tuesday, Thursday and Saturday. A great improvement would be the suppression of the peanut champing nuisance. Among the list of attractions may be found some of the best cos. and plays on the road.

I have been unable to learn the date of opening at either the National or Albaugh's. The latter will probably open about Sept. 15. Kernan expects to have his newly constructed theatre finished in time to open Sept. 10.

Items: Francis H. Noyes is at home on a visit. He has been studying with Lamperti for about two years. His rich baritone was much liked when he sang at Nilsson's farewell concert under the stage name of M. Francois Noije. He has a London engagement for the coming season.—Marguerite Saxton goes to New York first of the week.

GEORGIA.

AUGUSTA.

As the Fall season approaches interest very naturally centres in the New Opera House, which is approaching completion, and our citizens, as well as the stock company that has erected the handsome edifice, has every reason to congratulate itself. It is a most commodious building, erected on the most modern plans and having every convenience for both patron and performer. The green-room and dressing-rooms are models of comfort, and the stage and the usual effects and appliances are perfect in their appointments.

ILLINOIS.

JOLIET.

Opera House (R. L. Allen, manager): Haverly's Original Mastodons 8. Largest house and best performance of the season. I failed to hear of a dissatisfied auditor. Every part of this entertainment was first-class and very pleasing. This was the first performance at our Opera House since July 4.

FREEPORT.

The past two weeks have been bare of events, and there are as yet no bookings.

Items: Virginia Bray-Warmington, who has been spending a vacation at her home in this city, left 8 for New York. There she will at once join the Skipped by the Light of the Moon co., which opens at Youngstown, O., 11.

OTTAWA.

Sherwood's Opera House (C. H. Hodkinson, manager): House opened 8 with Richard and Pringle's Minstrels to a good audience. Performance gave satisfaction.

Item: C. H. Hodkinson is now sole manager of Opera House, having leased the building outright from Mr. Sherwood.

INDIANA.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Bartholomew's Equines July 30, week, to good business. Gorman's Minstrels 9 to large house.

Item: William M. Simpson has resigned the local management of the Grand, and Ford Greer has been appointed in his place.

LOGANSPORT.

Opera House (William Dolan, manager): Gorman Brothers' Minstrels drew a fair house 8. Specialties clever and amusing. Baldwin's Comedy co. week of 27. Keep It Dark Sept. 5; Benedict's Monte Cristo 12; Thomas W. Keene 18; McN., R. and A. Minstrels 21.

IOWA.

DAVENPORT.

Burtis Opera House (W. K. Fluke, manager): The house has been closed all week. Some of the best attractions have been booked for next season.

Turner Opera House (Chas. Kindt, manager): This theatre, which I have mentioned before as being in process of completion, was opened 6 by Haverly's Minstrels before a $900 house. The performance was good, the bright, clean costumes being refreshing.

Item: The Turner Opera House was erected by a stock co. at a cost of $75,000, and Chas. Kindt, of Milwaukee, was fortunately engaged as manager. Mr. Kindt's wide acquaintance and popularity among the profession insures a season of prosperity for the house. Some of the best cos. have been engaged.

SIOUX CITY.

Academy of Music (Lew Waters, manager): The Ruby La Fayette Dramatic co. will play a week's engagement at the Academy, commencing 15.

Peavey Grand (W. I. Buchanan, manager): It is now positively announced that the Peavey will be opened Monday evening, Sept. 24, the first day of the Corn Palace festival. The attraction will be the Conried Opera co., and it will remain here the entire week. Manager Buchanan has already booked a number of the best attractions on the road for the first season of his new house.

Items: Harry Clingan has been appointed treasurer of the Peavey Grand.—Baseball is the chief attraction at present and theatricals are considered secondary.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Dockstader's Minstrels played to excellent audience 4, giving satisfaction; Jarbeau, 28, followed by Hilarity week of Sept 3. Manager Moore has repainted and made his house one of the finest in the State.

Foster's Opera House (Wm. Foster, manager): House has been dark for past three weeks. Attractions: Gorman's Minstrels, 23, followed by John Dillon, week of Sept. 3.

Capital City (W. C. Ross, manager): This house has been thoroughly painted and refitted with steam and needed improvements, and will open with the Richards and Pringle's Georgia Minstrels 17-18, followed by Rentfrow's Jolly Pathfinders week of Sept. 3.

Item: Cud Given, treasurer and manager of Foster's Opera House, has engaged to travel with Shadows of a Great City as advance agent. J. M. Webb will take his place as treasurer and manager of Foster's Opera House.

CLINTON.

Music Hall (L. F. Benton, manager): The new manager is booking a line of first-class attractions for next season.

Davis' Opera House (Harry Tate, manager): Haverly's Minstrels 7 to fair business. The co. received favorable local press notices.

Item: The Summer season here has been uneventful. Excepting the great Barnum show, which filled the town for a day with excitement and visitors from outlying towns, we have had little of interest. Even the Summer excursion business is in a state of collapse.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): Lena Loeb, the electric girl, gave a very curious and pleasing entertainment on the 10th, to fair business.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Not content with the very strong array of attractions that he has booked for the coming season, Mr. Crawford has surprised everybody with the announcement that on Aug. 13 we will have a week of "A. R. Wilber's New co." This is the same co. that has been repeatedly scored in THE MIRROR, if I mistake not, and a glance at their repertoire would seem to indicate that as long as reputable managers will give them time they will continue to play in defiance of exposure. They announce The Planter's Wife, Escaped from the Law, Three Wives to One Husband, Celebrated Case, Ten Nights in a Bar-room, Two Orphans, Van the Virginian, etc., and they are to resort to the chestnut of "snide" attractions, the giving away of watches and other more or less valuable cheap jewelry. Of course the price is ten cents, and still some people may stay away.

Grand Opera House (E. H. Macoy, manager): In strong contrast to such a show as Mr. Crawford offers us next week is Gilmore's Twelve Temptations, with which Mr. Macoy is elaborately preparing to open his season 22.

McPHERSON.

McPherson Opera House (E. H. Heithecker, manager): Oakes Comedy Sketch Club was here 4 to fair business. Mr. and Mrs. Bert Kimball, of Boston, joined them here.

MAINE.

PORTLAND.

Greenwood Gardens (C. H. Knowlton, manager): The Wilkinson co. opened up the second week of the season with the old familiar yet ever-welcome Mascot 6, which was kept on until Thursday, when that most tuneful of all of Gilbert and Sullivan's operas, The Pirates, was done for the balance of the week, and made a great hit. Alf Hampton, of A Brass Monkey co., who was persuaded to accept the part of Lorenzo in the Mascot, made an undeniable hit, and is now on the top wave of popularity. Wilkinson as Pippo was thoroughly good, and Alex. Bell as Rocco was a good foil for Hampton's efforts, while vocally his work was most effective. Miss Lorraine was easy and graceful as Frederick, and made the character a feature of the performance. Marie Bell as Bettina was exceptionally good, and the encores she received nightly was proof of her meritorious efforts. Her Mabel in The Pirates was also bright and winning, and she has made a pronounced hit with the patrons of the Garden. Arthur Wilkinson's Major-General is the best thing he has attempted. Alex. Bell was at his best as Frederick, and Hampton's Policeman convulsed the audience at every performance. Mr. Dudley's Pirate King was a surprise to his friends, his musical numbers being remarkably fine.

Items: Rehearsals of the Black Cloaks are now in order.—The attempt to prop one of the chorus girls into second parts is not appreciated by the patrons, and it is to be hoped that the management will relieve themselves from possible censure by casting parts where they belong.—The orchestra is doing finely, and in The Pirates were remarkably good.—The costumes furnished by Smith, of Boston, for The Pirates, were the most disgraceful rags ever seen on the Island.—Charles W. Thomas is expected here next week on a pleasure trip.—Alex. Bell is a devotee to shellfish, and his midnight bakes are toothsome and novel.—Miss Lorraine has made herself decidedly popular by her unassuming manners.—The choruses in the Pirates were a trifle brief in point of numbers.—One lady member of the chorus gives herself unnecessary importance, and needs squelching.—Minnie E. Mason, who goes with the Bostonians next season, would be a decided acquisition to a co. wanting a singing soubrette.—W. H. Jordan, of A Hole in the Ground co., has been excursioning at the Island.—The Union House shelters most of the Wilkinson party, and a lively co. they are, too, being popular with all the guests, and ready at all times to entertain.—The sacred concert at the Garden, 4, was sadly marred owing to the owner of the grounds declining to allow any vocal numbers to be given.—Mr. Hanshue has been suffering from indisposition this week, and yet he heroically stuck to his work in the chorus, from which he would be sadly missed.—Alf. Hampton bears a striking likeness to Nat Goodwin, and his imitations of that comedian as well as those of Paul Arthur are side-splitting.—The Mignons went like hot cakes Saturday, and the supply will be sufficient for the demand next week I trust.

BATH.

Alameda Opera House (T. H. Clark, manager): De Lydsdon and Dunn's Dramatic co. will open this place of amusement Aug. 13 for one week.

Items: Clara Morris will visit Popham Beach, Me., the latter part of August.—Manager F. A. Owen and family, of Bangor, are summering at Squirrel Island.—Wallace and Co.'s Circus passed through here Aug. 7, and report good business in the East.

MASSACHUSETTS.

HOLYOKE.

Items: The lean and hungry bill-boards have at last been covered, and the neat and artistic printing of Thatcher, Primrose and West have been greatly admired.—During the past few months I have been called upon all too frequently to say a word concerning the death of some professional acquaintance or friend. William Davidge, who was so suddenly taken off at Cheyenne last week, I had the pleasure of meeting during his visit with the Margaret Mather co. early in 1885. Mr. Davidge's autograph is in my collection, preceded by his favorite quotation from Shakespeare, a part of the advice of Polonius to his son, "This above all: to thine own self be true," etc. His death is sincerely to be regretted.—When a dramatic paper admits that all a manager or actor has to do is to use its columns for advertising and the sheet will then be "on their side," as a certain windy New York mud-slinger virtually did last week, the standard of truthfulness is surely below par in that office, or possesses a "liberally watered" nature.—Charles D. Herman is at his home in Philadelphia preparing for his season with Robert Downing. Mr. Mack has engaged him for leading business for three years. Both Mr. Herman and Mr. Mack are to be congratulated on the association.—Kate Glassford will be seen on the New England circuit this season.—Katie Partington will not be a member of Abbey's U. T. C. co. next season. She is at her home by the Mystic river in Medford, Mass., where she is surrounded by her menagerie of birds, dogs and chickens.—John Brice, of this city, is with the Haverly Minstrels.—Steve Maley has not signed for next season. He has had several offers.

NEW BEDFORD.

Topsy Venn (Mrs. Elmer J. Cornell) left the city last week for Chicago, to join The Crystal Slipper co. She assumes the principal role. Her husband has taken charge of the yacht *Alice*, recently purchased by Delancy Cleveland, who with his family is summering at a beautiful villa on Clark's Point, this city. Mr. Cleveland is a cousin of the President.

Items: C. E. Dudley and Floy Crowell, who have been spending their vacation here, left week before last for Rockland, Me., where their co. opens soon.—Steve Corey, of the Lizzie Evans co., is at his home in this city for the rest of the Summer.

AMESBURY.

Opera House: The season will open 25th with the Dalys in Vacation. A new asbestos curtain has been put in this theatre.

Item: A new Muldoon's Picnic co., organized at Lowell, Mass., and headed by Charles Gorman and Joe Harrington, under the management of Daniel Emery, will shortly take the road. Mr. Harrington was formerly with Barry and Fay in Irish Aristocracy.

FALL RIVER.

Items: Another week and things theatrical will take life in this city. It is ten days earlier than usual, but none the less welcome.—Manager Thomas R. Burrell, is at Oak Bluffs, Martha's Vineyard, where he has been for a couple of months, and is reported to be in better health. He will remain there a month longer, and then go South, as it is not his intention to resume active management before the first of the year. His brother Robert has charge of the Academy. Nothing but the usual cleaning has been done in the theatre. A fire-proof curtain, which was ordered by the State Inspector last September, has just been put in position.—Mrs. Langtry was booked for next month, but has canceled all her New England dates.—The season here opens 20th with the Bennett and Moulton Opera co. for a week; Maude Banks comes Sept. 3; Claire Scott 5; Florine Arnold in Her Husband 10-11 (first production); Henry E. Dixey 18.

WORCESTER.

Theatre (Mrs. Wilkinson, manager): The preliminary opening of this house takes place 18th. T., P. and W.'s Minstrels will be the attraction. For five seasons they have opened this house. Lilly Clay's Burlesque co. come 22d. The first production of Den Thompson and G. W. Ryer's new play of The Two Sisters takes place 24 25. Around the World in Eighty Days 27-29. The regular season will open Sept. 3d with Romany Rye and Lights o' London as the attraction. Popular prices will prevail. Gardiner's Uncle Tom's Cabin comb. 13-15; Stetson's Opera co. in Mikado 17-19, and Running Wild 20-22.

The Musee (George H. Bacheller, manager): It is the intention of the management to have the house ready to open the first week in September, but there is lots of work to be done and it seems hardly possible. In my last letter I said that it was the general opinion that Mr. Bristol would not open this season. I should have said would not open in Washburn Hall. It now appears he is about to sign a lease for a prominent business building, and if he does he will at once convert it into a place of amusement and continue the Dime Museum.

The thirty-first annual musical festival takes place the week of Sept. 24 at Mechanics' Hall. Among the prominent people who will take part are Emma Juch, Marie Hame, Ella Earle Toedt, Marguerite Hall, Fanny M. Dunton, Giulia Valda, sopranos; the contraltos will be Hope Glenn, Clara Poole, Mary H. Hame; tenors, Max Alvary, T. J. Toedt, George G. Parker; bassos, Myron W. Whitney, D. M. Babcock, Ivan Morowski, Ben T. Hammond and C. I. Rice. The principal works to be given are Beethoven's "The Praise of Music," Verdi's "Requiem Mass," Rossini's "Moses in Egypt," "The Barber of Bagdad," by Peter Cornelius, and the great oratorio of "The Messiah." Mme. Teresa Carreno will be among the instrumental artists. The Boston Symphony Orchestra will take part in full force. The chorus will number 500 well-drilled voices. The whole will be under the direction of Carl Zerany.

MILFORD

The Lilhatansue Quartette, composed of well-known Milford ladies, are giving concerts at the watering places and meeting with success. They have many engagements ahead for the next season.

Items: Manager D. J. Sprague has received fine samples of lithographs for his Postage Stamp co. A number of his co. are summering in town.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Johnson and Slavin's Minstrels opened the season 6 to a very large house. Raymond Shaw's solo was the feature of the first part, and the Selbinis' bicycle act is certainly wonderful. The Morrisey Brothers and Dave McCue, of this city, are with the co. T., P. and W's are booked for 22, and Floy Crowell will put in the week of Oct. 1. During the Summer a new asbestos curtain has been hung and many improvements made to the stage.

Musee: Fox and Ward, Tom Flynn, Mabel Francis, Moss. Forber and Frank B. Carr.

Items: Frank O. Ireson has signed with Maude Banks.—Billy Hill, the well-known polo player, will join the Muldoon's Picnic comb.

LYNN.

Everything in the theatrical line is at a standstill, although there are indications of much activity in the near future. Manager Rock has returned from his vacation, and will open the season at Music Hall Aug. 22. Work on the new theatre is progressing rapidly, but it will not be finished Aug. 30 as intended; it will probably be ready in September. Maude Banks, who is visiting her sister, the wife of Rev. Paul Stirling, will give dramatic readings at Odd Fellow's Hall 13, in aid of the Church of the Incarnation. Irene Murphy is stopping in Lynn.

SPRINGFIELD.

Items: In two weeks our season will be in full blast. Besides A Mountain Pink Mora will have this season three established successes on royalty. With the exception of Dad's Girl and Little Detective she will relinquish her old repertoire.—The death knell of the old rink-musee as a theatre has been sounded by the removal of the stage and scenery to make place for a roller toboggan chute.—J. H. Decker, in advance of T., P. and W., and M. T. Skiff, of W. J. Scanlan's force, were here this week.

BROCKTON.

City Theatre (W. W. Cross, manager): Johnson and Slavin's Minstrels opened the season here to a large and well-pleased house 9. The co. set a handsome first part and gave a fine entertainment. The Dalys 21.

Items: Manager W. W. Cross returned home last week from his trip through the Provinces.—The Buckley Brothers, Joe and Frank, are in the box office of the Boston Theatre for the coming season.

HAVERHILL.

Work on the new Opera House is progressing rapidly. The work of clearing away the debris took thirteen and a half days, and at present a large gang of carpenters are rapidly laying the flooring and timbers for the galleries, stairs, stage, etc.

The regular dramatic season will open Aug. 22 with the Thatcher-Primrose Minstrels at City Hall. Lily Clay comes 25 and Michael Strogoff 25.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager): The Three Blind Mice co. opened their season here 9. To recite the plot would be impossible, as there is none. The purpose of the skit is to make the people laugh, and in this it succeeds, judging from the applause of the large audience present. The co. is made up of excel-

least people, including Billy Rice, Frank Howard, Burt Shepard, Richard O'Gorman and Sallie Cohen, all of whom sang and danced themselves into favor. The Mascot duet by Howard and Shepard was the hit of the evening, being encored four times. The portly Billy Rice as Chump introduced much funny business, and is a success in his new line of work. Sallie Cohen is a good dancer, and also the possessor of a fair voice, and played the soubrette part of Youngster well. Frank Howard was in splendid voice, singing his songs with much unction. The minstrel first part scene introduced by Rice, Howard, O'Gorman, Shepard and J. W. Myers was as pleasing as it was novel, and closed the performance. Skipped by the Light of the Moon 22; McNish, Ramzo and Arno's Minstrels 25.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley managers): No bookings having been made, the Academy has been closed the entire week. Fowler and Warmington's Skipped by the Light of the Moon 18.

DETROIT.

White's Grand Opera House (Charles O. White, manager): Three Blind Mice, a musical farce, played to large audiences Friday and Saturday, including matinee, of last week. The singing of Frank Howard, J. W. Myers and Florence Kellogg called forth much applause. Billy Rice, easy, natural and funny as ever, Richard O'Gorman, Burt Shepard, an excellent impersonator of women, and Ed. Heffernan, also deserve mention. Latter part of next week, Dockstader's Minstrels.

Detroit Opera House: Next week, McNish, Ramzo and Arno's Minstrels are booked for Friday and Saturday. Natural Gas and Sol Smith Russell follow shortly.

Items: Laurine, Alice Ives' emotional tragedy, has been sold to Helen Blythe, who will play it on her tour next season.—White's Opera House opens regular season Sept. 10 with Arthur Selwyn's three-act comedy, His Royal Highness.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): The Deshon Opera co. played the week of Aug. 6, rendering an operatic repertoire. Popular prices was the result of large houses.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Gorman's Minstrels, 6, had a well-filled house. The innovation in the first part was new, but it hardly fills the bill. Most of the specialties are the same as last season. 23, Skipped by the Light of the Moon.

MINNESOTA.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Nellie Walters in Nerve 3, and Newton Beers in Lost in London 8; both to good houses.

Items: Nellie Walters closed a season of forty-two weeks here. C. L. Kellogg, her advance agent, is an old MIRROR correspondent from Red Wing, this State, and ex-manager of the Casino Opera House, at that place.—Joseph Watson, a member of the Boston Ideal U. T. C. co. was struck by lightning and slightly injured at Sauk Rapids 1, when the co. was playing under canvas.—J. C. Loomis, with Nellie Walters past season, went from here to New York, where he joins a stock co. which opens Sept. 1.—Frank P. Haven, comedian, with Nellie Walters, has been engaged for a couple of weeks by the Fourth City Dramatic Club, of this city, to assist in putting on Fate, which is to be given in a couple of weeks. Mr. Haven will put a company on the road through Dakota in a few weeks.

ST. PAUL.

People's Theatre (L. W. Walker, general manager): Robertson's comedy, Caste, was presented in a very enjoyable and satisfactory manner week of Aug. 6, drawing good houses. Harold Russell's impersonation of George D'Alroy, the central figure of the piece, was a good portrayal and an artistic piece of work. Linda Dietz's Esther was praiseworthy, and especially in the emotional scenes was she excellent. Lisette Le Barron was bright and pretty as the vivacious and sprightly Polly, playing the part in a very interesting and taking manner. Charles Stanley as old Eccles kept the audience merry in his excellent portrayal of the drunken father, and was heartily applauded. Mary Myers sustained the role of Marquise de St. Maur with ease and dignity. The orchestra, under Leader T. P. Brooke, does excellent work, and is often applauded. On Tuesday evening the numerous friends, members of the company and of the press, presented Prof. Brooke with an elegant ivory baton tipped with gold.

Item: Lillian Lewis has purchased of Lawrence Marston his version of Bernhardt's great play, Donna Sol, and will make it a prominent feature of her repertoire this season.—Bert H. Gonden, of the *Pioneer Press*, goes in advance of Manager John W. Palmour's co. the coming season.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Newton Beers in Lost in London played to a good audience 9. Kate Woods Fiske, as Nellie Armroyd, and the support generally, was fair. Haverly's Minstrels Aug. 27.

DULUTH.

Grand Opera House (John T. Condon, lessee and manager): It is a long time since the theatre-goers of Duluth have so thoroughly enjoyed an entertainment as they did that of McKee Rankin 7-8. The plays given were Danites and '49. In the portrayal of characters like Sandy and '49 Mr. Rankin is certainly one of the most effective representatives The co. was all that could be desired. Adele Payne in Wages of Sin succeeded, to slim business. Play and co. poor.

MISSISSIPPI.

CLARKSDALE.

Greenville Opera House (J. Alexander, manager): The attractions at the Opera House for coming season are unusually good.

Items: Your correspondent finds that since the MIRROR's introduction here it "takes the cake"—a regular almond cake, too.—There is a surprise in store for the Greenville public when the theatrical season opens. The sun has beamed upon two sisters who are soon to place the fruits of their pen before the public. The question as to who those two are will, of course, agitate us for a while, but it is sufficient to say that when the time comes the popular mind will be somewhat surprised.

MISSOURI.

KANSAS CITY.

This week has been utterly devoid of theatrical news. All theatres closed. Season opens Sept. 1.

Item: Charles Shackford, late of Thomas Opera co., is still in the city. He sings with the Mozart Society concert next week.

SEDALIA.

Opera House (H. W. Wood, manager): Fair week, beginning 13, brings many visitors, and the Templeton Opera co. to entertain them, in change of opera every night. The repertoire is: Mikado, Mascot, Olivette, Girofle-Girofla, Herminie (in this guise Erminie is claimed to be allowable), and Pinafore. There is nothing further booked for the immediate future.

COLUMBIA.

Howe's New London Circus showed here 8 9 to good business. For a twenty-five cent show it cannot be excelled. W. O. Monroe, one of the proprietors of the circus, is lying dangerously ill in his car. Templeton's Opera co. 20—week.

NEBRASKA.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Barry and Fay in McKenna's Flirtation played a return engagement 6 to a fair house. The play gave satisfaction, and kept an appreciative audience in an uproar the entire evening. Herrmann 11, Rentz-Santley 14.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Herrmann, the prestidigitateur, assisted by the great D'Alvini, drew three crowded houses 6-8.

Item: The Omaha Theatre will be closed until the last of August for improvements.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): The benefit tendered by Barry and Fay to Mr. McReynolds 7 was a social and financial success. When I call to mind that the same co. played here but a few months since to less than half the house, I can but construe the reception of last Tuesday evening as a flattering compliment to Mr. McReynolds' popularity. Herrmann entertained large audiences 9-10, assisted by Mrs. Herrmann and D'Alvini, the latter of whom is equally as entertaining as Herrmann himself. Two Johns 18.

Items: Ku Sells and Dan Costello's Circus 9-11 to light business after the first night. The performance is very thin, and though the charge is twenty-five cents, the show is poorer than most of the dime shows which have been here.—Sam McFlinn's Circus is billed for 16-18, which will make the ninth circus of the season.—The season proper at the Funke will open Aug. 28 with Gorham's Minstrels.—It is a pleasant fact to note that all the first-class attractions which have played Lincoln are anxious to do so again. The coming season is well booked, and includes nearly all the prime attractions on the road.—Crawford and McReynolds have extended their theatrical interests, until now they control houses throughout the entire State. The houses in Plattsmouth, Nebraska City, Beatrice, Hastings, Grand Island, Central City, York, Columbus and the new Love Opera House in Fremont, which will be completed by Nov. 1, and will seat 1,000, are among the number. They also control the Grand Opera House in Omaha, which is now undergoing extensive repairs.—The People's Theatre has been dark for some weeks, and will not probably open before fair week, which will be early in September

FREMONT.

Turner Hall (George F. Loescnen, manager): Week ending 11 no attractions. Ku Sells and Castello's Twenty-five-Cent Circus 7 and 8 to fair crowds. Nothing booked.

NEW HAMPSHIRE.

EXETER.

Theatrical matters have been at a standstill since the middle of June, but Manager Wingate is now getting ready for the second season's business at the Opera House, which promises by the excellent bookings to excel the first season. Among the cos. already booked are Jim the Penman, Maggie Mitchell, Held By the Enemy, She, Zozo, Two Old Cronies, Chanfrau in Kit, Herne's Hearts of Oak, Si Perkins, A Postage Stamp, Bristol's Equescurriculum, Redmund-Barry co., Pat Rooney, James O'Neil, Only a Farmer's Daughter, Dockstader's Minstrels and Peck's Bad Boy. The last-named co. opens the house Sept. 4.

Items: Phillips' Exeter Academy, the students of which largely patronize the Opera House, will have nearly 500 students the coming year, larger by 100 than in past years.—The comedy sunbeam Mora, and her husband Fred Williams, spent a few days last week at Newcastle fishing, the guest of Manager Wingate. Mora opens her season at Saratoga, Sept. 1.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The season was opened 7 by Johnson and Slavin's Minstrels to a $600 house. The costumes and scenic effects of the first part were novel and tasteful. The olio includes Fred Malcolm's male prima donna act, a very neat clog dance and drill, Bob Slavin's songs and funny business, the regulation song and dance team, and concludes with the great performance of the five Selbinis, of bicycle fame. The afterpiece is much like others of its kind, and brings down the curtain on a very good performance.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): The season was opened by Johnson and Slavin's Minstrels to a big house. The performance is a good one throughout. The costumes are new and very handsome. The Selbinis gave a wonderful exhibition of skill on the bicycle, and was one of the most pleasing features.

NEW JERSEY.

ELIZABETH.

The Temple Opera House opens 28 with Minnie Maddern in Caprice, followed 31 by A Bunch of Keys co. During the Summer the house has been thoroughly renovated and repainted and has had the parquette seats elevated. Several sets of scenery and new properties, etc., have been added. The Temple being the only theatre in this city of nearly 40,000 people causes Manager Simonds to have his hands full in making dates.

NEWARK.

H. R. Jacobs' Opera House was opened to the public for the season Aug. 13, the attraction being Dot; or, The Avenger's Oath, with Florence J. Bindley, James Hearn and Otis Turner in the cast. J. J. MacCready introduced his royal Russian wolf-hounds.

Miner's Theatre will be opened for the season Sept. 3. Margaret Mather will probably be the attraction, followed by the popular companies of the day. The season promises to be a fair one.

Waldmann's Opera House will open Aug. 20, the attraction being the Four Tourists comb. The interior of the theatre has been repainted and in many ways improved. Manager Waldmann has booked, not some of the best variety attractions, but all of the first-class variety combs. that are in this country at present. The patrons of this theatre may expect the best attractions the variety stage offers.

TRENTON.

Taylor Opera House (John Taylor, manager): Opened for the season 8, by Tony Pastor's new co. The house was well filled, notwithstanding the extreme heat. The specialties were mostly new, some of the dancing and singing being exceptionally fine, and the new features elicited much applause. George Wilson's Minstrels 18; Hallen and Hart 25; Edwin Arden 27-29.

Item: The failure of John Taylor and Co. will not, it is believed, in any way effect the operation of this house.

ATLANTIC CITY.

Joy reigns supreme. This city by the sea is actually crowded at last. Every hotel, boarding-house and cottage is full; in fact, all of the town's facilities for accomodation have been exhausted the hot weather of the past week sending an immense influx of visitors here. In consequence "happiness" is apparent with the hotel proprietor, and he can shake hands now with the amusement manager, as the financial result has been quite large the past week for both.

Grand Opera House (A. S. Pennoyer, manager): The San Francisco Minstrels concluded their engagement of nine nights on Wednesday evening to a large house. Their engagement was a successful one. Tony Pastor and his very excellent co., comprised of the finest pickings to be had in England, together with some features of home talent, opened here Thursday evening, 9, for three nights. The attendance has been enormous—standing room only—people turned away in 'bus loads has been the result of every performance. Every specialty was received with applause, the co. pleasing the large audiences immensely. Little Tich in his act evoked deafening plaudits, as also Rice and Barton. Millie Hylton in male impersonations received a cordial reception for her act. Each and every member of the co. was the recipient of much favor, not forgetting our own Tony, who is looking as young as ever since his arrival from abroad. Frank Moran's newly organized minstrels follows 13.

Howard's Ocean Pier (Rising and Hamilton, lessees and managers): Pinafore has sailed away, and was succeeded by The Mikado 9, and was presented effectively. George Olmi as Pooh Bah was received with great regard, making another hit in his impersonation. Rising and Hamilton were notably good in their respective parts of Nanki-Poo and Mikado. As for Annie Lippincott as Yum-Yum, she certainly deserves much commendation; her rendering of the solo of "The Moon and I" was sweetly effective. This theatre on stilts is patronized by the elite of the town.

Items: James C. Idler, brother to Charles Idler, one of the proprietors of the Grand Opera House, is now treasurer of the house, having superseded young Will Pennoyer, who has been called away to his permanent duties at the Chestnut Street Theatre. Mr. Idler is a very courteous gentleman, and makes an able treasurer. —J. J. Douds, the young hustling advertising agent of the Chestnut Street Theatre, Philadelphia, is working assiduously in the same department for the Grand Opera House for the Summer season.—Clara Poole, of the American Opera co., is at Hotel Leray; also Lew Simmons, whom everybody knows, and who is to handle Fashions the coming season, a new comedy by H. Grattan Donnelly.—Fred Miller, advance agent of Minnie Maddern, is here. He informs me that his "Capricious" star opens seven new theatres this season, among them one at Sioux City, Winfield, Garden City, Kansas, Elizabeth, N. J., Opera House, and the elegant Standard Theatre, Philadelphia.

SOMERVILLE.

Mirror Hall (William M. Alberti, manager): Charles Mortimer's co. appeared in Broken Hearts 7. The co. showed themselves capable. The atmospheric conditions of the house were not such as to encourage the attendance of many of that class of patrons who would best enjoy Gilbert's play. The co. opened the evening before at Hackensack (N. J.), and is composed of Charles Mortimer, Stephen B. Stephany, C. H. Barnes, Marion March, Fannie Temple, Miss Mac Gordon and Lizzie Ingraham. Saturday evening, 11, The Corner Grocery co. opened their season here, Dan Sully being specially engaged. The band and orchestra are fine features and the piece possesses all its pristine drawing powers.

NEW YORK.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Thatcher, Primrose and West's Minstrels appeared to a big house 8. The show is good as a whole, but the singing was not up to the average. The features were the new Shakespearean first part, Arthur Johnson's clever work; the military evolutions (led by Barney Fagan), which were intricate and finely executed, and the new song and dance "Music and Its Charms" (Fagan's); the latter was a model of neatness and pretty posturing. W. A. Mestayer's Twenty Maidens to One Dude was produced for the first time, 9, before a large audience. The piece is inferior to The Tourists or We, Us & Co., but would go for a season, perhaps, by judicious pruning, as in its present state it lasts until nearly 11:30 P. M. The story is as follows: Baron Barouche, the Polyglot Papa (Thomas Q. Seabrooke) has married a native in nearly every civilized country of the globe, and has a daughter by each wife—twenty in all. The daughters' ages range from fifteen to forty, and all are anxious to marry. So to make peace in the family the Baron has advertised for husbands, offering a reward of £100 to each accepted suitor. Mary Ann (Irish) is beloved by Charles B. Honeysuckle, the dude (Gus Bruno), but the latter is not looked upon with favor by his prospective father-in-law. Honeysuckle conceives the idea of assuming several characters, thereby getting possession of a few hundred pounds and then marrying Mary Ann. This he does, and after his last impersonation (a German grocery-boy) the play ends rather oddly by the introduction of the Viennese Lady Fencers, who have played daughter's parts. The dialect work of Gus Bruno was very good, and this part seems to have been written for him. Polly McDonald's dancing was excellent, and Thomas Q. Seabrook, Elvia Crox, Marion Fiske and the Misses Coleman are worthy of mention. Nothing announced.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Thatcher, Primrose and West's Minstrels 10 to crowded house. They gave a fine entertainment. The Shakespearean first part was a brilliant feature. There were eight end men costumed as the Dromios of Syracuse and Ephesus. Thatcher and Primrose appeared as Touchstones West as Romeo, Falstaff was in the centre, while the rest of the co. appeared in prominent Shakespearean characters. The members of the orchestra were costumed as heralds of the fourteenth century. These, with the stage set for the interior of a tent, the material being pink satin, made a gorgeous effect. The introduction was very good, the singing by the Clipper Quartette and tenor solos by Messrs. Cunan and Oakland being charming. Johnson, Powers and Le Mack were good in their sketch, and the grand review under Barney Fagan was one of the best things of the evening. Thatcher was very funny as usual. The musical sketch by a double quartette with musical bells was something new and very pleasing. The closing piece by the Brothers Byrne was a welcome departure from the old-time burlesque.

Item: H. E. Day has been appointed local manager for Jacobs and Proctor to succeed M. J. U. Chenet. The appointment gives the best of satisfaction to Mr. Day's many friends in Utica, who are indebted to him for many courtesies.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Lilly Clay's Burlesquers 6 to large business. Scanlan opens regular season of this house Sept. 5; Forepaugh 24.

AUBURN.

Academy of Music (E. J. Matson, manager): Lilly Clay's Gaiety co. drew only a moderate audience 7, and gave an entertainment on a par with the house.

PORT JERVIS.

Opera House (George Lea, manager): Lilly Clay opened the season here 10 to a top-heavy house in Robinson Crusoe. The bald-heads turned out in force. The co. is a fair one. Helen Blythe will open her season here on the 25th in Catherine Howard. The Orange County Musical Association 22-24.

MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): Winnett's Passion Slave co. played to a well-pleased audience 9. Leach's Broken Hearts co. to good business 11.

Item: W. O. Wheeler was in town the past week, making arrangements for Dan Sully's Corner Grocery co. 18.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The regular season opened 13 with George Wilson's Gilded Mastadon Minstrels. The house was packed long before the curtain went up, and standing room was at a premium before the performance was half over. Mr. Wilson was presented with a handsome floral piece by some of his friends and admirers in this city, to which he responded neatly. Performance gave satisfaction.

ELMIRA.

Opera House (W. E. Bardwell, manager): The season was opened 8 by George Wilson's Minstrels. The seating capacity was not sufficient to accommodate the audience, who were greatly pleased with the performance. Frank O'Brien, an old Elmira boy; Swift and Chase, musical team, and Master Duval, were loudly encored. Taken as a whole it was a good performance. Natural Gas 16. The Two Old Cronies co. will open their season 27.

Madison Avenue Theatre (George Smith, manager): Lilly Clay's co. opened the season 9 to a large audience (male entirely), giving satisfaction. Cora Van Tassel opens her season at this house 20. Charles Erin Verner 21.

WATERTOWN.

City Opera House (E. M. Gates, manager): Thatcher, Primrose and West opened the season 9 to crowded house. The costumes and scenery were elegant, and performance gave general satisfaction.

BUFFALO.

Comic opera still runs at Music Hall. There is nothing new to chronicle except that Billee Taylor replaces Pinafore for the present week.

Liberati's Band was heard at the Academy of Music on Thursday last. Mestayer's new farce occupies that house the current week.

Item: Mr. Wolcott, of the Court Street Theatre, who has been summering in the East, returned last week, and is now busy working things for the September opening of Mr. Jacobs' two houses here.

ROCHESTER.

Grand Opera House (P. M. Lehnen, manager): Thatcher, Primrose and West's Minstrels appeared before a large audience 7. The Shakesperean first part is a decided novelty. The specialties were liberally applauded. On 10-11 Mestayer's Twenty Maidens to One Dude was the attraction, with Gus Bruno in the leading role. The play is constructed to give opportunity for the introduction of numerous variety acts by Gus Bruno, T. Q. Seabrooke, Kate Quinten, the Coleman Sisters, Polly McDonald and the Viennese lady fencers. The attendance was good. Dockstader's Minstrels 23. Regular season will commence 30, with Effie Ellsler in Judge Not and The Keepsake. Many important changes and additions are to be seen at the Grand the coming season. Manager Cahn left for New York last week in the interests of the house.

OHIO.

COLUMBUS.

Waite's Pavilion Theatre, with a seating capacity of 2,000, opened 13 with A Prisoner for Life. A change of bill is announced for every evening. French Spy, Solon Shingle, etc., will be given during the first week.

The new World Museum, under the management of James Geary, opens 24 with a strong list of novelties.

Nothing especially new at Eichenlaub's Wonderland, Casino or People's. All running to rather light business.—Fred Neddermeyer has been engaged to lead the orchestra in Harry Miner's Newark (N. J.) Theatre, and Louis Mebs, a fine clarinet-player, is also engaged for the same orchestra. After a season in Newark they will have the option of going into Mr. Miner's New York theatre. They will both be greatly missed in Prof. Bayer's Metropolitan Opera House orchestra.—Harry F. Quarry, manager of the Cadiz, was in the city last week.—With regret I announce the death of Harry M. Eastman, at his home, on the 7th. He had been troubled with his lungs for the past year, but the immediate cause was heart failure. Harry had hosts of friends in the profession. He possessed much talent and was always in demand for local entertainments. He was amusement correspondent for the Cincinnati *Enquirer* the past two years, and his articles were always bright and newsy. He leaves a wife and three children. His fellow employes of the Pan Handle offices attended the funeral in a body.

DAYTON.

The Grand (Reist and Dickson, managers): McNish, Ramza and Arno's Minstrels 6; good business; nothing new nor original in the first part. The olio lacks minstrel business, and is devoted to specialty artists, who are, however, very clever in their lines. Afterpiece tame and void of humor.

Memorial Hall, Soldiers' Home (J. Clinton Hall, manager): The production of Not Guilty, 11, closed the Summer season here. The co. has appeared at twenty-two performances. The attendance during the season has been the largest ever known in the history of this theatre. At the final fall of the curtain the audience arose en masse and called for Manager Hall, who in a few well chosen remarks thanked the patrons for their liberal patronage during the season.

Items: The members of the Home co. presented Manager J. Clinton Hall with a valuable masonic watch charm.—The Grand presented quite a handsome appearance on the opening night.—Gorman's Minstrels open the Winter season of Memorial Hall, Soldiers' Home.—The members of the Home co. have closed for the coming season as follows: Mr. and Mrs. J. Clinton Hall, with their own co. in Ranch 10; Helen Tracy, leading lady with Robert Downing; Grace Raven, leading lady with James O'Neil; George R. Edison, with Shadows of a Great City; W. A. Whitecar, with Florine Arnold; Lawrence Hanley, with Booth and Barrett; Robert McNair, with McKee Rankin; Charles Kent, with Robson and Crane; W. B. Royston, with Sothern. Helen Sedgwick, Maud Munroe, Clara Rainford and H. E. Chase have not signed yet.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): A large audience stood the heat of the evening 8 to see McNish, Ramza and Arno's Minstrels. Some parts of the entertainment were quite interesting. The co. as a whole is only fair. Ezra Kendall's Pair of Kids 25.

Item: McNish, Ramza and Arno's Minstrels while here played a game of baseball with the Mansfield team, which was very amusing. Although the minstrel boys failed to win, still they played a very good game of ball. Frank McNish, who occupied the pitcher's box, prides himself on being quite a twirler. Mansfield is in the Tri-State League Association and has a very good ball team, of which she is justly proud.

HAMILTON.

Music Hall (Hatzfeld and Morner, managers): McNish, Ramza and Arno's Minstrels 5 to a fair house; a splendid performance. Weston Brothers 12; Ezra Kendall in A Pair of Kids 13.

Fashion Theatre (Milt Stevens, proprietor): Fair houses and good performances.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): The Elks had a monster audience at their first benefit 10, and they gave a really good performance. The first part was particularly good, Brothers Ed. Linn and Jim Reeves distinguishing themselves on the bones and tambo ends respectively. Frank Daniels 17 in Little Puck.

Item: Manager W. S. Baldwin is a very busy man now. Besides acting as interlocutor at the Elks' benefit, the success of which is largely due to him, he is getting ready to launch his three cos. on the road. The first, the Baldwin-Millville co., supporting Pearl Millville, opens at Lebanon, Ind., Aug. 20. The Baldwin Comedy co., headed by Jennie Goldthwaite and Theo. Stark, opens at Mount Vernon, O., Aug. 27. The Baldwin Burlesque co. of thirty-two people, playing a repertoire of popular burlesques, opens in this city Sept. 3.

IRONTON.

The New Masonic Opera House is nearing completion, and will be ready to open about Sept. 17. Manager Ellsberry has contracted with A. H. Andrews and Co., of Chicago, to furnish the new Opera House with chairs. As yet no opening attraction has been secured.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Fowler and Warmington's Skipped by the Light of the Moon 11. The show pulled against a political meeting, but drew a good house, opening the season in our city. The sprightly movement and catching songs served to please, though the play has, by frequent repetition here, become stale. The freshly painted interior of the Opera House adds much to its attractiveness.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): McIntyre and Heath's Minstrels, booked week July 30, but played only three nights owing to poor attendance. The co. is hardly up to the average, hence such poor houses. Fanny Davenport 7-11, in Fedora and La Tosca. Her engagement will be one of the most successful yet played at the New Park, taking into consideration the large sale of reserved seats. She is the talk of the hour. J. H. Lane, stage manager for Fanny Davenport, arrived here 4, and will personally direct the necessary preparations for her engagement.

Item: Sells Brothers are decorating the town with flaming posters announcing their engagement here with their big circus 22-23.

PENNSYLVANIA.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): The dates at this theatre are being rapidly taken by standard attractions, and the outlook for a very prosperous season is very flattering. Manager Lake has spared neither time nor expense to secure the very best dramatic material. Cora Van Tassel in Sweet Sixteen 28; Two Old Cronies 30; Helen Blythe Sept. 4; Grandfather's Clock 6.

BETHLEHEM.

Preparations are being made for a brilliant theatrical season in this vicinity, and already there has been booked very many exceedingly popular attractions, especially for the new house (which, by the way, has been named the Fountain Hill Opera House) in South Bethlehem. Manager E. L. Newhard has announced Sept. 8 as the opening night and the Hoop of Gold the attraction. Manager L. F. Walters and his partner, A. L. Smoykeffer, of the Lehigh Theatre, have been in communication with a Philadelphian (a Mr. Kohnweiler), who has made them an offer for their house, proposing to lease the same for three years. Elizabeth A. Cortelyou (Nettie Guion), who was advertised to appear here a few weeks ago under the management of Max Rosenberg, was not intoxicated, as has since been charged by the said Rosenberg, but on the contrary acted like a lady and paid the bills, which her manager failed to pay. Rosenberg is unenviably known in this vicinity. His album business is not forgotten. Miss Guion certainly placed herself in bad hands when she retained Rosenberg as her manager.

HANOVER.

Opera House (J. Percy Barnitz, manager): This house will open for the season of 1888-89, Sept. 1, with The Ruling Passion, to be followed by A Night Off, Jim the Penman, and many other sterling attractions. The largest district Fair in the State is held here Sept. 12-14. Nellie Burke, with her Roman chariot, standing and riderless horse races, and parachute descent, will be one of the numerous attractions. Immense crowds attend the meetings of this agricultural society. The dates were suddenly changed from 19-21 to those above mentioned. On that account they are as yet vacant at the Opera House, but the probability is they will soon be filled.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Johnson and Slavin's Minstrel opened for two nights and matinee last Friday, and did a big business. The greater part of the entertainment was novel, and the costumes were beautiful. The performance opened with an allegory illustrating the birth and growth of minstrelsy. Bob Slavin, who is a great favorite here, was heartily received, as was his pard Johnson, and while they had the ends laughter and applause was profuse. Fred. B. Malcom, the female impersonator, was excellent, and wore some ravishing costumes. The stage-setting was different from anything given before. It consisted of a double staircase with upper hallway exposed. Between the stairways was the orchestra, while the quartette was in the foreground, and the whole forming one of the prettiest stage settings ever presented here.

Sans Souci Garden (W. E. White, manager): Thrown Upon the World, by Rufus Scott and a very good co., has been well patronised the past week. This week Michael Strogoff will be given by a select co. Week of 20 Redmund-Barry comb.

Westminster Musee (Macomber and Stone, proprietors): The most constant patron of the Westminster Musee will hardly recognise the elegant place of amusement which Macomber and Stone will open to the public Aug. 27. The first radical change which meets the eye is noticeable in the admirable rearrangement of the foyer. The ticket offices have been carried back to a line with the main exhibition hall, thus making the foyer sixty feet in length. It is handsomely decorated in lincrusta walton, and is entered through three arches elaborately carved in Moorish design. Ample light will be derived through three magnificent crystal chandeliers, and its beauty will be further enhanced by elegant oil paintings and an elaborately constructed fountain. Entering the main exhibition hall one is surprised at the improvements. The wall decorations are Grecian in character, and in design and coloring are very pleasing to the eye. Through the centre of the hall six large columns have been located, with which their appropriately carved decorations give the room an appearance of massive elegance. In place of the narrow stairways which formerly led into the Opera House a grand staircase forty feet in width has been erected. It is of easy ascent, and will be lighted and decorated from tastefully-carved posts surmounted by lanterns of vari-colored glass. An ample staircase has been erected leading to the lecture hall above. This hall is decorated in a most original and unique manner. It represents a ruined Egyptian temple, with its attendant columns and massive stone work, through the orifices of which can be seen glimpses of Egyptian scenery, painted after the style of a cyclorama. The drawing and coloring is exquisitely done, and reflects great credit on Verno, the artist. The entrance from the main hall to the annex, which has been re-christened the "Home of the Mammoths," has been transformed into a grotto of dazzling beauty. From its vaulted roof huge stalactites depend, while from the caverns on the sides fountains of real water gush forth. This will undoubtedly prove a particularly interesting spot for the children. The decorations of the annex are of a rustic nature. The beauty of the Opera House has been enhanced by an improvement in the proscenium arch, by which six feet more of an opening has been gained from the balcony. The front of the building has been decorated in Venetian red gold and old gold. The entire establishment is to be lighted with incandescent lamps. A grand preliminary opening will be given on the evening of the 25th, to which members of the press and prominent citizens will be invited.

NEWPORT.

Opera House (H. Bull, manager): Frederick Bryton, Howard Athenæum and T. P. W. Minstrels will be the initial opening attractions here.

Casino Hall (J. Barrett, manager): George Riddell gives a morning recital 16.

Items: Clinton Stewart has been pleasure-seeking here for the past two weeks. He looks hale and hearty. —Prof. Thomas Shields, Peter Malon and Fred. Lannon have left the city to join Dan Sully for the season.

SOUTH CAROLINA.

COLUMBIA.

Opera House (Eugene Cramer, manager): Manager Cramer has, as usual, brightened and freshened up everything about his house and stage, so that all will be in first-class condition for the opening, which is booked for Sept. 13 by Newton Beers in Lost in London. Mr. Cramer's register for the coming season is well filled. The following are among some of the attractions booked: Thomas W. Keene, Ezra Kendall, Janauschek, She, Held by the Enemy, Sol Smith Russell and Alone in London.

Item: Mr. Cramer has just completed a full set of scenery for the Freundschaftsbund Hall, in Charleston, and is now at work on a most elaborate curtain for De Gives' Opera House, Atlanta.

TENNESSEE.

MEMPHIS.

Jackson Mound Park (Louis Davis, manager): The second performance of The Pirates of Penzance drew a good house. John Bell as Richard made a good Chief, Joe de Foo as Samuel, and Paul Bown as the Major-General, including his four daughters, were well received, but the hit of the evening was the policemen's chorus, which was recalled four or five times. Fred. Nixon was par excellence the attraction. Patti Stone as the General's youngest daughter was in her usual bright spirits, and pleased the audience. Bessie Fairban only remained one week, but she added very much to the co. She will take a leading part in She, and will leave for New York early in the season. Charlotte Le Brun, the leader of the orchestra, and quite a musician, has not been mentioned heretofore in my letters. She formerly sang in opera and developed into a good leader. She controls the orchestra with perfect ease, and is closely watched by the audience. She is the first one that ever served in that capacity in this place. She will return to the stage next week. Her place is now filled by Alex. Henderson. The original contract with the co. closes this week, but it will remain four weeks longer with the following attractions: Three Black Cloaks, Mikado, Mascot and Olivette. We will then be near the opening of the regular season, after which the nights will be too cool for the Park.

Item: Harry D. Wilson, the clever ticket agent of the Iron Mountain Railway, is a great friend to the profession. He gives them many points and pointers. He is a regular attendant, and seldom fails to make an impression with his pleasant smile and easy manners.

NASHVILLE.

The Martha Wren–James Collins benefit at the Vendome Thursday night was fairly successful, and enables them to go on their way rejoicing. Wilson and Rankin's Minstrels will open the season at the Vendome, Sept. 7. Manager Milsom has engaged a new leader for the Vendome orchestra, Prof. J. J. Lemont, of Danville, Ill.

The Weston Bros. open the Grand Opera House Sept. 10. Work on the house is being pushed, and Managers L. C. Hale and Co. say they will have the theatre in prime order by that time. It is likely Prof. Joyce will have charge of the orchestra.

Items: Mike Hays, the popular doorkeeper of the Vendome, is rusticating at Red Boiling Springs, Tenn. —I hear there are parties here who are negotiating for a lease of the Masonic Temple; who they are nobody can find out, but I will let you know all the facts later if there be any.—May's Opera House continues open and enjoys good patronage.—I have just learned with regret of the death in Boston of my predecessor, Major L. R. Wilson. For a long time he resided here, and was THE MIRROR's correspondent. He had a wide circle of friends here.—Mrs. Belle Smith (whose stage name is Elma Delaro) is his stepdaughter.—Jean Houston is back from the East. He has engaged again with C. R. Gardiner to go with Only a Farmer's Daughter co.—Charley Johnson has been Manager Milsom's stage manager and machinist for thirteen years. During that time he has not been absent from his post a single night when the theatre was open. He will be with the Vendome next season.

KNOXVILLE.

The little Bijou Theatre is still afloat, and continues to have very good crowds every night. This is all that is going on here at present.

MURFREESBORO.

Our Opera House is almost completed and will open some time next month, under the management of P. P. Mason. Mr. Mason is one of our leading business men here, and your correspondent takes pleasure in recommending him to the profession, as this is his first year in the theatrical business.

CLARKSVILLE.

Elder's Opera House: Manager James T. Wood reports that his house will be opened on Sept. 6 with Wilson and Rankin's Minstrels, followed 20 by Thomas W. Keene. He is yet booking a splendid line of attractions. Clarksville can well boast of one of the prettiest, nicest and cleanest theatres in the whole South: its seating capacity is 800, and Clarksville is one of the best show towns in the State, having a population of 8,000, and is situated on the L. and N. R. R., half way between Louisville and Memphis, and sixty miles from Nashville. Attractions coming South could not put in a date to a better advantage than here.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Stewart's Two Johns co. 3-4, to good houses. The play is vile, and people laugh only at the situations and their idiocy. The four fat men are funny to look at, but further than that they haven't a particle of wit or humor in them. However, as Josh Billings said, "I never argy agin success," and as the two performances were a financial success it is perhaps not worth while to tell how poor both the play and the co. is.

The Battle of Gettysburg panorama is complete, and will open this week.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manager): This house is undergoing a thorough overhauling and repainting. The bookings comprise many of the finest attractions, and Mrs. Powell, who has for many years controlled the house, will retain the helm.

Academy of Music (Berger and Leath, managers): The acoustics of this house, which have always been the cause of dissatisfaction, have been thoroughly reconstructed. The galleries, parquet and orchestra circle are now made comfortable and easy of access. Janauschek, Erminie, Jim the Penman, Tin Soldier, James and Wainwright, Thatcher, Primrose and West, Two Johns and Arabian Nights are among the many bookings this house has made.

Opera House (A. J. Ford, owner): This house has also undergone a perfect renovation in the interior. The galleries have been shortened about ten feet, and seats that heretofore afforded no view of the stage have been so arranged as to be equal to any in the house.

Comique (W. W. Putnam, manager): This building was completely torn down and rebuilt, with the addition of an adjoining building—putting two houses into one, as it were—and is now rapidly approaching completion. It will have a large, broad and most attractive front. The latest chairs will be put in.

Musee (C. S. Thompson, manager): This house is still thriving. The attractions are numerous and good. Electric fans were recently introduced, adding greatly to the comfort of patrons.

Item: All places of amusement will doubtless reap a harvest during the Virginia Exposition, which begins Oct. 3 and runs for seven weeks.

PETERSBURG.

Academy of Music (Charles W. Curtice, manager): The season will open with George Wilson's Minstrel co. 21. We are well booked with good attractions.

ROANOKE.

In THE MIRROR of the 4th I stated in my letter that the Adelaide Randall co. failed to show up. Mr. Atwood, the manager of Miss Randall, wishes the error corrected. I was misinformed by the resident manager, who told me the Bijou Opera co. was booked for the date, and I asked him if it was Miss Randall; he said it was; hence my mistake in reporting the nonfulfilment of the time. It was not Adelaide Randall, but some other Bijou.

CHARLOTTESVILLE.

Levy Opera House (Spooner and Page, managers): The largest and most enthusiastic audience that ever assembled in Levy's Opera House witnessed the performance of C. R. Gardiner's He, She, Him and Her co., which was presented by a company numbering some thirty ladies and gentlemen. It was the first performance of the play, which is described as a speaking pantomime. It is very original, and abounds in pretty songs, dances, etc., while the fun is incessant. George H. Adams has the most conspicuous character, and to say that he is a success in his new role is but faint praise. His rope jumping and songs were encored time and time again. He was ably seconded by Toma Hanlon, a very pretty lady and a beautiful singer, who made much of her character of a country girl. All of the singing was of a high order, and encores were frequent. The scenery was fine, and the costumes were something elegant. Barring a few hitches, which are always pardonable on a first night, the piece was well done in the entire, and should make a great success in the large cities where the route is laid.

WEST VIRGINIA.

WHEELING.

Grand Opera House (O. C. Genther, manager): Opens season Aug. 27 with Ezra Kendall's Pair of Kids.

HUNTINGTON.

Davis Opera House (Joseph Gallick, lessee and manager): T. E. Mills, C. R. Gardiner's representative, was in the city 10, arranging for He, She, Him and Her, which comes 17. Being simultaneous with the Democratic State convention, good business is assured.

Item: Eugene Robinson's Floating Palace played a return engagement 12 to excellent patronage.

WISCONSIN.

EAU CLAIRE.

Opera House (J. E. Cass, manager): The season was opened 6 by Sol Smith Russell in Bewitched to a good house. The play is better adapted to show the talents of Mr. Russell than Pa, which he starred in last season. Newton Beers in Lost in London 11.

SHEBOYGAN.

Things theatrical have been at a standstill here for the last three weeks. John Murray had been negotiating with different parties intending to form a stock co. to play here during the Summer season, but his health failed, and he had to give up the project. Haverly's Mastodons appear Aug. 13; Stetson's U. T. C. 14; Sisson and Cawthorne's Comedy co. in Little Nugget 15.

OSHKOSH.

Grand Opera House (Smith and Strasilipka, managers): Opened 9 with Sol Smith Russell in Bewitched. Full house and all pleased. House has been newly furnished.

WAUSAU.

Grand Opera House (H. L. Wheeler, manager): Sol Smith Russell in his new play, Bewitched, played to a good house 8. Bewitched deals with the merry side of occultism, and although impossible it is very humorous, and gives Mr. Russell an opportunity to appear to advantage in his peculiar style of comedy. The audience was delighted with the performance, Mr. Russell receiving several calls. Support good. Little Nugget co. 21.

MILWAUKEE.

Another and the final week of the Hess Opera co. at the Park has just passed. Manager Hess' season of six weeks has been a satisfactory one in every respect, and to show how his efforts have been appreciated a testi-

[CONTINUED ON EIGHTH PAGE.]

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Anderson, Julia
Abora, S.
"Amateur."
Anderson, A. B.
Arnett Co., Louise
Aveling, Henry
Belgarde, Adele
Belford, George
Bell, Ralph
Bechler, E. J.
Blake, H. S.
Boniface Geo.
Barrymore, Harry
Blaisdell, J. W.
Bowers, F. B.
Blair, Eugenia
Bowers, Mrs. D. P.
Coghlan, C. F.
Callahan, Charles
Carey, Eleanor
Cromwell, C. F.
Connallins, Georgia
Curran, J. P.
Cronin, T. J.
Collier, Edmund
Campbell, Florence
Carleton, Todd
Canby, A. M.
Coleman, Edward
Carlyle, Marie
Corlette, Helen
Carlotta, Miss
Chaplin, Daisy
Chanfrau, H. T.
Corey, Steve
Dayton, Mr.
Drew, M. F.
Deshwood, C. H.
Dishon, Frank
Daly, T. and W.
Dunigan, Charles W.
Dingess, R. S.
Dewey, Jack
Dockstader, C. R.
Daily, John
De Schmidt, Louis
De Bar, Blanche
Durham, S.
Darling, E. J.
Daniels, Frank
Dowling, J. J.
Dempsey, Louise
Driscoll, Harry
De Barril, Rob't
Edwards, Harry
Emmet, J. K.
"Exchange"
Emmet, Gracie
Evans and Hoey
Edwards, Emilie
French, C. J.
Foster, John J.
Forrester, N. C.
Fox, Mattie
Floyd, G. W.
Frye, Louis
Fox, J. C.
Fawcett, Owen
Fay, Hugh
French's Opera Co.
Florence, Nell
Fisher, P. D.
Gray, Ada
Garland A. R.
Gratton, N.
Greenfelder, Jas.
Gouraud, C. L.
Graham, B. R.
Gill, Wm.
Goodwin, N. C.
Ghiringhelli, Vittoria
Greene, Charles
Gilmour, J. H.
Hamilton, Lulu
Handyside, C.
Holland, F. W.
Henley, Mr.
Hampton, Mrs. A.
Hilliard, R.
Humphries, Mr.
Hays, J. W.
Hart, D.
Husted, H. E.
Hayden Wm.
Hunter, William
Irving, F. H.
Johnson, George A. D.
Johnson, Fanny
Kemble, Frankie
Keith, Marion
Kaufmann, A.
Lights o' London M'g'r
Lewis, L. M'g'r
Logan, A. B.
Lochave, W.
Lingard, C.
Lee, Henry
Lieb, Beatrice
Learoyd, George
Lander, Frank
La Mar, Grace
Lehens, W. L.
Miller, Louis
MacGeachy, Charles
Mayo, Frank
McWade, Robert
Mayo, Edwin F.
Morrison, Lindsay
McDonough, Harry
Morton, George
Mooney, Ida
Malan, W.
Mestayer's Twenty to One Co.
Murphy, John
McCormick, Loudon
Morris, Clara
Mackey, J. A.
Mordegat, F.
Mills, Geo. C.
Murphy, Joseph
Mortimer, Chas.
Murdock, Lelia
Mills, Mary
Matlock, Bennett
Morris, Ramsey
Morton, J. W.
Neville, Geo. W.
Nugent, J. E.
Powers, W. H.
Packard, Clara D.
Paul, Frank
Polk, J. B.
Prescott, Marie
Price, E. H.
Pell, A. C.
Pendleton, J. F.
Polinch, E. F.
Patterson, Mgr.
Pomeroy, Louise
Perkins, Eli
Purcell, Kate
Rising, W. S.
Ransome, J. S.
Rankin, Mrs. McK.
Riley, James
Reed, Roland
Rodgers, Catherine
Redford, Ed. E.
Rahn, Oscar
Rosa, Patti
Spencer, J. W.
Sheridan, E. V.
Seammon, A. Q.
Serano, Elsie
Storey, Jessie
Stinson, F. A.
Savoy, Henry J.
Sosse
Sellers, Harry
Starr-Desbee Opera co.
Sulloe, Ida
Stickney, F. C.
Strakosh, Max
Taber, R. F.
Townsend, Lee
Tyler, Odette
Thompson, Col.
Tillotson, W. W.
Tuthill, Benj.
Underwood, Arthur R.
Villars, Jessie
Vernon, Paul
Vassar, Queen
Webster, John
Winslow, H. H.
Williams, Frank
Wilbur Op. Co.
Wilson, E. T.
Watchem, H. E.
Wagenhals, L.
Wade, May
Waters, Joe
Whelan, M. M.
Winterburn, J. W.
White, F. P.
Wilson, Kate D.
Warren, Ed.
Williams, Fred.
Wiegand, Charles
Weid, John
Walker, Smiley
Webster, Wal
Wodiska, Ed.
Young, David R.
Young, Sir Wm.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Newspaper Ethics.

The series of brief maxims enunciated recently by the veteran journalist, Charles A. Dana, before a gathering of editors out West, has been the means of exciting a widespread and timely interest in the neglected subject of newspaper ethics. The *Herald*, in particular, is doing yeoman's service in disseminating these sound and simple ideas as broadly as possible, in agitating the necessity of their general adoption, and in securing their endorsement by the leading spirits of the press throughout the country.

The maxims now formulated by Mr. Dana have for years served for THE MIRROR'S guidance. In spite of all opposing influences and seductive tendencies, this paper has sturdily adhered to those principles which it knows to be just and right, and it bears eloquent and living testimony to the fact that scrupulous regard for the sacred rights of the individual, honesty of purpose, the maintenance of dignity and character, fairness and fearlessness, the avoidance of cheap sensationalism, and honorable dealing both in the editorial and business departments, are not only consistent with the ample prosperity of a journal, but absolutely essential to it. The reason why every other effort to establish a theatrical newspaper in this country has failed more or less ignominiously, may be clearly traced in every case to a violation of the first principles of decent and reputable journalism.

In especial, five of the eight maxims which Mr. Dana lays down have formed the principal and the distinctive features of THE MIRROR'S conduct. They are:

First—Get the news, and get all the news, and nothing but the news.

Second—Copy nothing from another publication without credit.

Third—Never print an interview without the knowledge and consent of the party interviewed.

Fourth—Never print a paid advertisement as news matter. Let every advertisement appear as an advertisement—no sailing under false colors.

Fifth—Never attack the weak or the defenceless, either by argument, by invective, or by ridicule, unless there is some absolute public necessity for so doing.

Strict obedience to these simple rules would appear to be so necessary and so plainly a matter of duty, that the utterance of them at this time by Mr. Dana must at first glance seem to be a superfluity. But it is not, unfortunately. Falsehood and corruption have so honeycombed the press, both daily and weekly, that truth and honesty are the exception. Blackguardism and mendacity are rife in many directions, and clumsily concealed schemes of blackmail abound. Nobody knows this better than the profession, who are, and have long been, the favorite prey of as vile a band of ruffians as ever disgraced any calling. Sickening obscenity is not the least in the list of offences committed by the creatures of the class in question.

Probably the most prevalent of the vicious practices against which Mr. Dana so characteristically takes issue is that of printing advertisements in the guise of reading matter. Three weeks ago THE MIRROR devoted an editorial to this subject, and pointed out the dishonesty and danger of the custom. As the *Herald* truly says, this is "an abomination and a disgrace to journalism" which all reputable papers should unite in repudiating and condemning. There are several newspapers in this town that shamelessly and persistently inflict paid puffs upon their readers. That they lose in circulation, confidence and influence by the proceeding, goes without saying. The moral effect on press and public conjointly is unquestionably meretricious. There is no way but the honest way by which a newspaper can obtain and preserve the respect of the community. There is no newspaper so poor that it can, in the long run, afford to receive money for "sailing under false colors."

We firmly believe there is a powerful reaction setting in against the loose, lurid and lawless methods followed by a large proportion of the press. We are convinced that the great conservative element in the public which sways all things for the best, is slowly but surely being aroused, and that it will eradicate these evils. We are certain that the time is not far distant when the downfall of newspaper venality, brutality and mendacity will be accomplished. Premonitions of the coming change are making themselves heard—the knell of indecent and dishonest journalism is sounding.

To Mr. Dana's maxims we wish to add several others, equally pertinent and equally important:

First—Tell the truth, the whole truth, and nothing but the truth. A newspaper lie is a newspaper boomerang.

Second—The function of the newspaper is to conserve, not to violate, the morals of society and the acknowledged private rights of the individual. The writer who is unable to discriminate between the liberty of the press and the license of the blackguard is unfit to wield a pen.

Third—Leave scandal to scandal mongers. If a wrong is to be exposed, expose it that it may be righted, not that it may satisfy the cravings of the prurient. The people enact laws for the protection of society; the law will see that justice is done, that society is vindicated (except the offense be libel, and the offender an editor).

Fourth—Obscenity should be avoided, not because Mr. Comstock is around, but because it is inconsistent with the dictates of refinement and the requirements of Nineteenth Century civilization. A paper that will disgust a woman is unfit for the perusal of a decent man.

Fifth—First and last, recollect that a fearless, honest press is the noblest institution the mind of man can conceive; that its privilege is to inform, educate and refine; that a newspaper does not fulfill its duty if it panders to the ignorant, the foul-minded and the depraved, and that it attains its highest point of development when it becomes a blessing, instead of a curse, to the reading public.

YEAMANS.—Jennie Yeamans on Monday gave two weeks' notice of her resignation from the Natural Gas company, in which she was re-engaged to play Jimpsy. Miss Yeamans' reason for this step was the badness of the part and the management's unwillingness to allow her to do anything to improve it. Miss Yeamans left yesterday with the company for Elmira. She will remain until the 30th inst. in order to give the management opportunity to secure a successor. She has had several engagements offered her in the past two days, but she has not yet settled anything.

Personal.

KELLARD.—John E. Kellerd is back from a brief European visit.

DACRE.—Helene Dacre has been re-engaged to support Rosina Vokes this season.

GAILLARD.—Alice Gaillard has been engaged by Colonel McCaull to play the part of Oudarde in Lorraine.

MORANT.—Fanny Morant is in England among old friends. It is doubtful if she will return to America again.

WILDER.—A portrait of that amusing humorist, Marshall P. Wilder, appears on the title-page of this week's MIRROR.

RUSSELL.—Lillian Russell has grown thinner during her vacation. She presents a most attractive appearance in The Queen's Mate.

COOKE.—Rosa Cooke, who has been engaged for Denman Thompson's company, is spending her vacation at Stamford, Conn.

TANNER.—Cora Tanner is in the city attending to the details of Fascination, which is to be produced at the Fourteenth Street Theatre, Sept. 10.

EARLE.—Mattie Earle has signed for leading parts with Clara Morris next season. From this it is evident that she has relinquished her idea of starring.

BERDGE.—James M. Berdge, the MIRROR'S efficient correspondent at Lynn, Mass., was married to Miss Florence A. Simpson on Tuesday of last week.

STETSON.—On dit that John Stetson is to build a new theatre on Broadway, near the junction of Seventh avenue. Also on dit that he will do no such thing.

PASTOR.—At Asbury Park last week Tony Pastor received so many recalls that finally, after four appearances he got even with the audience by making a speech.

MOORE.—Laura Moore, formerly of the American Opera company, arrived on the *La Bourgogne*, from France, on Sunday last. She will join McCaull's Opera company.

PAULTON.—Harry Paulton does not introduce base-ball slang and poker gags in The Queen's Mate, but he makes the audience laugh by legitimate comedy business just the same.

LITTA.—Louise Litta is stopping at the Coleman House, Asbury Park, and alternating her time with the waves and a new play she is putting into shape for next season. It deals largely with New York life.

HART.—Mrs. Tony Hart is in town. She says she left her husband in good spirits in the retreat at Worcester, Mass., and she thinks that he is progressing favorably under the treatment he is receiving there.

SCANLAN.—W. J. Scanlan returned from Sheepshead Bay this week, where he has been rusticating for a month or so, and will shortly begin rehearsals. He looks as brown as a church pulpit, and is in excellent health.

SAVONI.—Blanche Savoni is the *nom de theatre* of ex Warden Walsh's daughter. She will place her foot on the first round of the ladder of histrionic life in Siberia, and will be taught how to climb by Thomas B. Macdonough.

PAULDING.—Frederick Paulding has accepted the part of Grenville Hudson in Philip Herne for the five weeks' run of that play at the Fifth Avenue Theatre. The part is out of his line, but he consented to do it in compliment to the author, Mary Fiske.

HANLEY.—Martin W. Hanley writes that he is enjoying the delicious mountain air and glorious fishing at Schroon Lake, where he is the guest of Edward Harrigan. Mr. Hanley says the Park Theatre season will positively open on Sept. 3, with Mr. Harrigan's new local play, Waddy Googan.

LASCELLES.—Eme Lascelles asks us to contradict the report that she is going with Charles A. Gardner's Karl company, which appeared in one or two of the Sunday papers. Miss Lascelles says, "I did sign a contract to play the soubrette part, but canceled it."

MAYO.—Edwin F. Mayo has been rusticating at contiguous watering places. He will leave for Crockett Lodge, Canton Pa., to receive a ten days' lecture from Mayo, Sr. On Sept. 3 he will produce at Indianapolis his new play, The Silver Age. During the season Mr. Mayo will visit the Pacific coast.

ELLIS.—Celie Ellis wired this message to THE MIRROR from St. Louis on Tuesday: "Please correct the statement in the last issue that I go with the Conried Opera company the coming season. Last Saturday I gave two weeks notice of my resignation. I have not definitely arranged with anyone, although I have received several good offers."

HARTZ.—Gus Hartz, Jr., of Cleveland, is likely to be an addition shortly to the ranks of metropolitan managers. He has his eye on a site uptown, on the west side, and a capitalist is ready to supply the needful for the enterprise. Mr. Hartz' idea is to establish another popular combination house, with prices ranging from twenty-five cents to one dollar.

DREW.—If Sidney Drew continues to throw half a dozen lighted cigarettes around on an inflammable stage-cloth every night during the run of A Legal Wreck, he will frighten timid people away from the house or possibly set the building on fire. The careless use of those fire-generators in no respect assists the performance or lends to the effectiveness of his work.

Mr. Davidge's Funeral.

The funeral services prior to the interment of William C. Davidge in the family plot at Cypress Hills Cemetery, were conducted by the Rev. J. W. Bonham, of St. Paul's Protestan' Episcopal Church, at the actor's residence, 132 Pacific street, Brooklyn, on Tuesday. The actor's old friend, Dr. Farley, delivered an eulogistic address. The procession to the grave was without pall-bearers, in accordance with his express instructions to his son, in a letter written some time ago. That letter also contains the wish that no monument to his honor may be erected by any portion of the public other than his family and personal friends. His last advice to his son was in the following terms: "Be, during your career upon the stage, as I have been—a hater of deceit and sham—and you will be correspondingly disliked by your co laborers in the dramatic profession and be regarded with coldness by the general public, but you will secure for yourself the love of your family, as well as a conscientious regard for your own self-respect." The advice is but an echo of the veteran's own practice, and it is deserving of universal application.

Who Should Furnish "Properties"

We have from time to time heard complaints from managers of traveling companies—and from their property-men more particularly—of the great lack of properties to be had in one and two-night stands. Some of the complaints are quite just, while others are equally unreasonable. It is impossible for some companies to carry all the properties used in their productions, and their contracts usually specify what are to be furnished by the local manager, and those that are carried by the company. In many cases the local manager fails to see the enumeration, either designedly or unwittingly, and bestows his attention principally upon the terms, time, etc., and when the company arrives there is the usual "misunderstanding" about the properties, and often a play is produced with the stage half dressed and equipped.

Every play has a different set of properties, and managers should not expect local managers to keep junk shops to accommodate their property-men. They could avoid much trouble and annoyance by carrying a couple of trunks filled with the important small articles required in the plays, instead of depending upon the local manager, who, if he does not happen to have them in stock, is either compelled to pay some local storekeeper for their use, or furnish his family with free passes to the entertainment. This is a troublesome and unprofessional method, and gives away the secrets of the business—a thing that should be religiously avoided.

In behalf of the traveling managers, there are many things that come under the head of properties that it is impossible for him to carry without saddling upon himself weighty and unnecessary freight bills. Small set rocks, rustic chairs and benches, set trees and bushes, curtains, parlor bric-a-brac, kitchen utensils, dining-room furnishings, etc., should always be in stock in all theatres for modern plays, as well as one upright piano, which has become a *sine qua non* to most all present day productions. In most cases these articles—or the bulk of them—are not to be found in the provincial theatre, but as the contracts generally stipulate that they must be furnished by the local manager, they are of course borrowed or rented from stores in the town. At very little expense the local manager, could keep in his theatre most of these articles—which are generally utilized, or a great part of them, by combinations producing modern plays. He would find it cheaper at the end of the season, and save an endless amount of blasphemy and ill feeling.

Schultz and Co., of the Opera House, Zanesville, Ohio, are pretty plain in stating their position on this question, and if, after reading the following extract from their circular for the coming season, managers or their property men, "kick" when they reach the theatre, they have only themselves to blame: "We sign contracts to furnish such properties as we have in the house. We do this to bar the disposition of some ugly property men to exact of us impossibilities in a town of this size. We have the usual amount of stock props in our room, and are willing to try and get anything we can in reason, but will not sign an iron bound contract to furnish everything that may be demanded. We make this explanation to those who have never played with us; to those who have been here, they will know how we conduct our business, if satisfactorily or not. We also sign contract: 'Schultz and Co.'s regular house rules in force.' This simply means good order curtain to go up on time, and other sensible rules that all decent managers are only too willing to have enforced."

Lizzie Evans' Season.

"One reason why we closed so abruptly," said Manager Callahan, of the Lizzie Evans company, "was that our new play, The Buckeye, required a new company. The piece is a quaint comedy of Ohio rural life, which was written for Denman Thompson and Julia Wilson, and abounds in the natural touches which distinguish The Old Homestead. The situations at the endings of the acts are remarkably ingenious and stirring.

"We will have a very complete company picked for the piece. The role intended for Mr. Thompson will be played by Harry Wilson, the Jethro Baxter of Caprice last season. The leading character will be sustained by William N. Griffiths, who played Romeo at Mary Anderson's debut in Louisville, and is a well known leading man. Percy Plunkett will direct the stage and play characters and we have a bright young comedian in Frank E. Drum, author of several dramas. I am negotiating with several other well-known people. The only one of our last year's company re engaged is Ida Robinson, who will have a part fitted to her. Miss Evans will play an orphan asylum waif, an ingenue rather than soubrette role, and she is delighted with it. The author of the comedy is a Mr. Macy, now of Boston, but it is being reconstructed by a well known dramatist.

"Our season commences in Kansas City, Sept. 1, and in the Spring we play the Eastern cities, closing at the Arch Street Theatre, Philadelphia."

The Kaffir Diamond.

The romantic play of The Kaffir Diamond, from which so much is expected, and which will be the next production at the Broadway Theatre, following The Queen's Mate early in September, was put in rehearsal this week, under the stage direction of Ben Teal, who has for some months past been engaged in laying out his plans for a series of sets that are expected to take all the lethargy out of our systems and originate a few sensations that New Yorkers have never before experienced. Every inch of stage room of the Broadway will be utilized, thus displaying to the best advantage the scenery of Henry E. Hoyt, with all its effects of distance, atmosphere, etc. John E. Williams, the master of appointments, will supplement Mr. Hoyt's efforts by his display of characteristic and semi-barbaric properties.

Of the cast Mr. Aldrich will of course lead with the strong character part, Shoulders, slightly melodramatic in tone, but sympathetic in nature, and equally well calculated, it is said, to test his powers as an actor as did Joe Saunders, in My Partner. Frazer Coulter will play Co'onel Grantley, and Misses Goldthwaite, Isabelle Evesson and Adele Palmer will be cast in roles which are stated to be worthy of their best efforts.

The Still Alarm in London.

Joseph Arthur writes THE MIRROR from London, under date of Aug. 4, as follows: "The Still Alarm is a great success. Even the royal bones in Westminster Abbey shook with excitement at the end of act third." Clement Scott, the leading London critic, bestows hearty praise upon the production in the columns of the *Daily Telegraph*. Among other things Mr. Scott says in his review of it:

"To Mr Joseph Arthur must belong the credit and to America the success of installing the brave fireman as the hero of a pulsating and exciting melodrama. And why not? He has been the hero of many a poem for recitation, why not the rescuer of lovely woman in a play? Own brother to the sailor, and first cousin to the soldier and policeman, why should not the splendid fellows who serve under Captain Shaw, and risk their lives in the service of the public, be immortalized by the men who feel the pulse of the people, and serve us up our stage sensations hot and hot? . . . . The pleasure that it afforded cannot be gainsaid. There were calls for everybody—calls for the horses, calls for the dog, calls for the actor of the hour, calls for the author of the play, calls for the decorated engine that refused to appear, and lastly a good-humored but hearty call for Captain Shaw, who applauded generously from a private box . . . . It is well that such scenes should be so well done as to be popular. They encourage a hearty, healthy spirit. They call attention to the excellent work and discipline of a brave set of fellows; and, whether the scene be set in New York or London, it is an admirable picture of a vigorous phase of man's duty, and there can be little doubt that this one scene would carry a far worse play on its shoulders to success. When the country cousins have done with it, and taken home glowing accounts of its startling excitement, it will afford amusement to the playgoing Londoner through the Winter which will follow the one that has not yet expired, even though it be August still."

Letters to the Editor.

THE AMENITIES OF TEXAS THEATRICALS.

SAN ANTONIO, TEXAS, Aug. 7, 1888.

Editor New York Mirror.

MY DEAR SIR.—The party "emanating from San Antonio, Texas," desires, with your kind permission, to answer Messrs. H. Greenwall and Son's letter in your issue of Aug. 4. This letter evidently "emanates" from the little end of this concern—the "Son"—for I have a certain respect for some of the qualities possessed by Mr. Harry Greenwall, some of which are displayed in this childish letter.

They say that my letter is "intended to injure their standing in the eyes of the profession." That is not possible. I cannot add anything to their standing with the profession—it is too well known. They also say that I am "some malicious person whose object is but too transparent." How cutting. If my object is so very transparent why do not Messrs. H. Greenwall and Son explain what it is to the many readers of THE MIRROR?

Since they have left the conundrum unanswered I will explain my object. It is this: That I may in my "small fry" way draw the attention of managers and members of the profession to this firm, some of whom, perhaps, may not have had any business transactions with them (those who have do not need to be told anything regarding them), and will be the means of their making inquiries, which I have no doubt will substantiate what I have said, at the same time make them fully acquainted with this firm and their methods, and I am free to say that Messrs. H. Greenwall and Son will not gain by such inquiries. They publish a list of names to prove what they say. Prove what? I am loth to ask. That they never used the Texas circuit as a threat in favor of their New Orleans house? No, it proves nothing of the kind. Again, they quote Mr. Mullaly as being entirely satisfied with the bookings for his house. Does this disprove what I said as regards their threats in connection with the Texas circuit? I fail to see where it does. I said in my letter that they refused dates to Fred. Warde. Why do not they deny this rather than engage in all this beating round the bush? Again, they speak of my allusion to their "personal fight" with Mr. Bidwell of New Orleans. I have too much regard for Mr. Bidwell to ever mention him in connection with a "personal fight" with either Harry Greenwall or his son. I merely mentioned H. Greenwall and Son as gratifying their personal spite against Mr. Bidwell.

I am sorry for H. Greenwall and Son that they have been obliged to notice such "small fry," and I am sure I wish them joy over all be good they will derive from it. I fully appreciate their kind interest in regard to my being "effectively squashed." I have, my dear sir, the honor to remain "One of the upstarts,"

W. L. SIMPSON.

DENIES THE SHIFT IMPEACHMENT.

NEW YORK, Aug. 11, 1888.

Editor New York Mirror:

DEAR SIR.—In your last issue of THE MIRROR you attributed interrogatively to me the dramatizing of Miss Amelie Rives' story, "The Quick or the Dead," purchased by Mr. C. W. Durant, Miss Estelle Clayton's manager, for production at the Fifth Avenue Theatre, in this city, on the 1st of next October.

From my knowledge of the play, through being engaged by Mr. Durant to "stage" it, I should be happy to claim the authorship, but I cannot do so.

Moreover, I am equally anxious and quite as much in ignorance as to its authorship as others appear to be.

If judgment can be formed by reading, I imagine that the author, whoever he or she may be, need have no cause to feel ashamed of his or her work.

Like most persons until I read this dramatization, I failed to see the possibilities of a play in the story.

Respectfully yours, JAMES SCHUMACHER

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

I mean to devote this paragraph to a manager who has succeeded in achieving prominence and prosperity by reason of shrewdness, skill, tact and integrity. His name is Frank W. Sanger, and his steady progress has been watched by a large number of careful observers with interest and pleasure. I don't know Mr. Sanger intimately, but I confess to a sincere admiration for the ability that has characterized his public career. He began as a gentleman, and although he has since been both an actor and a manager, he has never once slighted his original role. I remember him as an admirable Mercutio in Neilson's Romeo and Juliet production, presenting that delicious character with a lightness and deftness that are rare indeed. From the time he entered the turbulent field of management he has been noted for his promptness in fulfilling obligations, his accuracy of judgment and his continuous success. Such men as Frank Sanger help to give stability and consequence to the commercial branch of theatrical life, and it is well that he is identified with the direction of such an important and favorite place of amusement as the Broadway Theatre.

* * *

I think, on the whole, that we New Yorkers have a right to congratulate ourselves on the quality of the men intrusted with the difficult duty of furnishing us with theatrical entertainment. Palmer is a manager of exceptional taste and enterorise. Frohman has proved himself to be possessed of fine discernment. Daly is the crankiest of cranks, but he possesses abundant skill in giving his patrons what they most desire. Aronson is a comic opera caterer of unfailing resources. Harrigan has cut a clean and wide swath in the field of local productions. Tompkins, Gilmore, Rosenquest, Sanger, French, Duff, Hill, Miner, Pastor, Murtha and Jacobs are all equipped to supply every section of the public with suitable entertainment. Indeed, whenever I look over the list of men that devote their time and talents to producing dramatic enjoyment for the metropolitan multitude I cannot help thinking that we are singularly blest in that regard.

* * *

I need scarcely say that Mary Fiske has my warmest wishes for the success of her play, Philip Herne, shortly to be produced at the Fifth Avenue. Everybody who has read or heard the piece predicts a triumph for it. Manager Hill has certainly procured for it an admirable body of illustrators and there is every indication that it will have a most liberal and adequate presentation. Mrs. Fiske says that if Philip Herne is a failure the fault will be the play's—not the player's. She is a remarkably gifted woman—in point of fact, a genius—and those who know her power both as a humorous and serious writer entertain the highest hopes for the results of her new line of endeavor.

* * *

Everybody thus far who has been suspected of complicity in the dramatization of "The Quick or the Dead" in which Estelle Clayton is to appear makes haste to deny the charge the moment it gets out. Mr. Schönberg, who is to stage the piece for Mr Durant, now comes forward to plead innocence and ignorance of the authorship in question. There is no doubt that the curiosity of the public will reach a high point before the piece is seen early in October. Mr. Durant's secrecy respecting the identity of his dramatist and the material that has been used to build a plot around Miss Rives' analytical sketch, is shrewdly calculated to stimulate interest in the event.

* * *

Two very useful features appear in this number of THE MIRROR—a complete list of the Fair dates during the season of 1888 9 (published annually through the courtesy of our esteemed contemporary, the *American Agriculturist*), and the roster of a large number of the companies that will take the road this Fall. The solid professional value of both these complications will appeal to everybody.

Nym Crinkle's Bereavement.

The death of Mrs. Anna Wheeler, the wife of Andrew C. Wheeler ("Nym Crinkle") which occurred on Monday night at her residence in Twenty-eighth street, will be sincerely lamented by a large number of professional people who enjoyed her friendship and her hospitality.

Mrs. Wheeler married Nym Crinkle when he was quite a young man, and shared with him all his early struggles. All the old first-nighters will remember her handsome face, for she was Nym Crinkle's constant companion until she became an invalid. Her virtues and her talents were confined to her home, and the praises that are bestowed upon her memory are those of an exemplary mother, a faithful wife, and a sincere and generous woman.

The funeral takes place to day (Thursday) from the Church of St. John the Baptist, Thirty-fifth street and Lexington Avenue. The remains will be taken to Spring Valley, the place of Mr. Wheeler's Summer residence, (Nymsden.)

Mr. Hartz Gets the Cleveland Park.

Gus Hartz, the Cleveland manager, has just secured an eight-years' lease of the Park Theatre, formerly John Ellsler's, and has renewed the lease of his own house, the Euclid Avenue, which had four years yet to run, for a period of ten years. In speaking of the matter to a MIRROR representative, Mr. Hartz said:

"I shall run the Park as a first-class combination house similar to the other theatre. At both the prices will range from twenty-five cents to one dollar, and first-class attractions only will be booked. The Park Theatre needs a good overhauling and cleaning, and that I shall give it, but no improvements or additions will be made, for the simple reason that it is yet a new house having been built but two years ago. What I shall open it with I do not yet know. The Euclid Avenue Opera House will open on Sept. 3 with Natural Gas.

"It is a strange circumstance that the Park, which was originally built for me, should again revert to yours truly. If you will remember, after it was open eleven weeks, it was burned down. But in that time I had virtually killed the Opera House with the Park, and the proprietors of the former house came and offered it to me. I took it, and John Ellsler had the Park rebuilt. Now the Park has been killed by the Euclid Avenue, and matters being satisfactorily arranged, both houses will probably run smoothly under the one management."

In the Courts.

THE AMERICAN OPERA COMPANY AGAIN.

The litigation arising over the financial failure of the American Opera company seems to be interminable, and, in fact, it is evidently no nearer a conclusion as when the legal complications first began. As soon as it was demonstrated that the opera company was not a success, then almost everybody in it, from the chorus girls up, sought redress in the courts for unpaid salary or other claims that were due. The company found itself involved in an inexplicable mass of litigation on all sides, and was called upon to defend itself in every manner possible. The suits accumulated as time went on, until at last it was found necessary to do something by which order could be brought out of chaos. This has practically been done now in the shape of what is legally called an "omnibus" suit brought in the Supreme Court, in which it is hoped that all claims may be passed upon, and every difficulty in which the company is involved settled.

In this suit there are numberless defendants, including every officer and stockholder of the company, and about twenty lawyers are actively engaged in trying to adjust the claims of the various clients they represent. When the case came up last week in Supreme Court Chambers, before Judge Patterson, upon a motion to strike out the names of several prominent parties as defendants in the suit, and also for the appointment of a referee to whom the case may be referred to take testimony in order to amicably adjust the entire controversy, if possible, about a dozen lawyers appeared and took part in the discussion. Among the names of persons it was asked to have stricken out as defendants appeared Chauncey M. Depew, ex Judge Henry Hilton, Charles Crocker, the millionaire; George M Pullman, C. D. Jaffray and others. As for Mr. Depew, it was urged that he had never been a stockholder of the company, and therefore his name had been erroneously placed on the list, and "never would be missed." With reference to several other of these persons, it was contended that they had fully satisfied the sums for which they could be held liable in the payment of judgments that had been rendered against them and therefore they could not be held for any further liability. Others could not be found to have the papers served upon them, and hence it would be useless to delay the case any longer in order to make further search for them.

It was generally conceded that Mr. Depews' name might not be missed from the list, and that some others had satisfied their liability, but it was also asserted that if a diligent effort was made some of the missing persons could be found and brought into the suit, and that others were nothing but mere dummies in whose names wealthy citizens had placed their stock, in the hope that they might thus escape responsibility in the payment of any judgment that should be found against the company.

Judge Patterson listened attentively to the suggestions made by the various counsel, and after a huge bundle of papers was handed up to him, promised to look at them, and reserved his decision.

PAT AND THE FOUR EMPERORS.

"Pat" Rooney has just had a narrow escape from being incarcerated in Ludlow Street Jail. The Irish comedian will hereafter show a willingness to obey any order which the court may make in which he is an interested party.

Some time ago Edward Howard and three other variety performers who called themselves the "Four Emperors of Music," entered into a contract with Rooney to appear with the combination he was then controlling, it being stipulated that they should receive a salary of $150 per week. Everything went along peaceably for a brief season, until it was discovered that the venture was not a success financially. Salaries were not paid regularly, and finally the jolly "Four" were compelled to leave the combination with $135 still due. They could not collect this, and brought suit in the Supreme Court, and got a judgment against Rooney for the amount claimed.

Finding it impossible to satisfy this judgment, an order was obtained last June for the examination of Rooney in supplementary proceedings in order to ascertain whether he had any property with which the judgment could be satisfied. The order was served upon the comedian requiring his attendance in court last month. For some reason he did not see fit to obey the order of the Court. The attorney of the Four Emperors took more active measures and had him punished for contempt of court for disobeying the order. As a punishment, and in order that Rooney would know better in the future, the Court imposed a fine of $25 upon the comedian, which was directed to be paid or Rooney should be kept in jail until he purged himself of the contempt. Last week two deputy sheriffs called upon Rooney and quietly escorted him to the sheriff's office, although he was in the midst of a rehearsal. Rooney paid the fine imposed upon him, and gave as an excuse for not having obeyed the order of the Court that his counsel had neglected to attend to the case.

On Monday the comedian again appeared in court before Judge Patterson in Supreme Court chambers, to submit to the examination in supplementary proceedings. He was sworn by the Judge, but as his counsel did not put in an appearance, the matter was again adjourned.

Gossip of the Town.

Woolf D. Marks left England for this city last Saturday.

Nadage Doree will tempt fate on a starring expedition this season.

Charles Pope, the tragedian, is to stump the State of Indiana for Harrison and Morton.

A character old man and useful general actor is wanted for the Ullie Akerstrom company.

Fanny Hunt has given up her dramatic school, and intends to return to the profession.

A Philadelphia paper computes the total seating capacity of the theatres in that city at 33,000.

Luke Martin has been engaged as stage manager for the Florine Arnold Her Husband company.

Joseph Wheelock is pleased with his part in Philip Herne, and is sanguine of the success of the piece.

Beatrice Golde, prima donna, and Charles N Hohnes, leading tenor, are at liberty for next season.

Marie Hilforde, who has just returned from Atlantic City, has not yet signed for next season.

Sidney Bowkett has been engaged to play Romeo and all leading juvenile parts with Alberta Gallatin.

After the election George S. Knight will organize a company for the production of a new farce comedy.

W. J. Scanlan's new play, written by Horace Townsend and George Jessup, has been christened Mavourneen.

Fletcher Williams, now rusticating at Neversink, N. Y., is at liberty for juveniles and light comedy next season.

Marie Acosta joined The Black Flag company at New Haven on Monday. She is playing the part of Naomi.

Edward Poland and wife, of Annie Pixley's company, have gone to Greenwood Lake for the balance of the Summer.

Ben Hendricks sailed for England by the *Alaska* last week. He went across to support an American soubrette.

Lillian Lewis has purchased from Lawrence Marston his version of Donna Sol, and will star with it this season.

The Carleton Opera company closed its Summer season at the Highland House, Cincinnati, on the 12th inst.

F. F. Proctor's Over the Garden Wall company opens its season in Boston on Sept 3 at the Grand Opera House.

Kathleen Koland, who did leading business in The Lights o' London season of 1886 87, is at liberty for next season.

Pauline Hall, Vernona Jarbeau, Isabella Urquhart, Bertha Ricci and Lena Merville are all at Lawrence, L I.

Minnie Maddern began rehearsals of Lady Jemima on Tuesday. Her season begins on the 28th inst. at Elizabeth.

Dan Williams is negotiating with John F. Sheridan to go to London and take his old part in Fun on the Bristol.

William Harcourt will not support Frank Mayo, as has been stated. He is still at liberty for the coming season.

Little Maude Thompson reports that she is not engaged for Mathias Sandorf, as announced by the management.

Philopene, a comedy-drama that has been successfully played, is offered for sale by Edward E Kidder, the author.

George C Jordan will be a member of the Around the World in Eighty Days company, which opens at Boston, Aug 20.

David Peyser was married last week to Miss Lizzie Billings, of Chicago—a daughter of the Rev James Billings of that city.

Ida Boos, cornetist, formerly of the Murray and Murphy combination, has been engaged for Seeman's Electra company.

F. Roemer, the costumer, is busy making all the costumes to be used in the centennial pageant at Minneapolis this Fall.

Frederick Warde will open his season a week sooner than he contemplated—Sept 10—at the Amphion Academy, Brooklyn, E D.

Herbert Charter is engaged for the new opera at the Casino, and not for his old part in The Pearl of Pekin, as erroneously stated.

Esther Lyons will play the leading part in Held by the Enemy next season, Minnie Dupree continuing in the comedy part of Susan.

D H. Wilson formerly manager of John F. Ward's The Doctor company, has been engaged as business manager for W. J Florence.

Thomas H. McGrath has been specially engaged for Patti Rosa's European tour. He will also act as stage manager for the company.

Jacob Litt left the city last week for Milwaukee. His theatre, the New Academy, opens its season on Aug. 19 with Rice's Corsair.

The tour of The Arabian Nights begins at the St. Louis Olympic on Sept 2. Rehearsals of the company will begin in that city next week.

Gus. A. Bernard, general agent of Frank A Robbins' circus, will be at liberty Sept 22 to accept position of business manager or agent.

George Fawcett Rowe, who is at present in England, has just sold out his five-act drama, The Prodigal Son, to Hol. and Wilmot, who will take it on tour.

There is an opportunity for good Summer attractions at the Grand Opera House, Atlantic City, N. J., to put in a desirable week or so.

Al. Hayman, of the Baldwin Theatre, San Francisco, will reach this city early in September. He will remain here during the Winter.

Lavinia Shannon opens her season at the Masonic Temple Theatre, Louisville, on Nov. 19, and not on August 15, as previously reported.

Mr. and Mrs W. B. Woodall (Laura Booth) are engaged for Ray Trafford and Laura Cortland with P. T. Turner's Under the Gaslight company.

J. P. Johnson, manager for Oliver Doud Byron, has returned from Europe, and will commence his season at Red Bank, N. J., Aug. 23.

Edwin F. Mayo will commence rehearsals of his new play, Silver Age, and Davy Crockett, at the Grand Opera House, Indianapolis, on Aug 24.

Stephen Leach writes that his company has been doing a good business with Broken Hearts. He intends playing West to San Francisco.

F. R. Montgomery, character comedian; Jennie Kay, singing soubrette, and Georgie Pearl, are in the city, and open for offers for next season.

Clara Thropp has been engaged by Neil Burgess for the leading soubrette part in his new play, to be first produced at the Bijou Opera House.

Manager H. R. Jacobs, who has a large-sized digit in the theatrical pie of the country, can be consulted about open time at his various theatres at headquarters, the Third Avenue, this city.

William H. Crane left England for this country yesterday (Wednesday) on the *City of Chester*. Mrs. Shaw, the whistler, sails on Wednesday next.

Where are the dramatic critics of the daily press? The Windsor had its regular opening on Saturday night and only two papers made mention of the fact.

George W. Sammis came to the city for two days last week to make preparations for the opening of Fascination at the Fourteenth Street Theatre on Sept. 10.

Seeman's Electra company will give two special performances at Cortland, N Y., on the 23d and 24th, during the Firemen's Convention at that place.

The Kimball Merriemakers, under the management of H. R. Jacobs, will begin rehearsals at the Continental Theatre, Philadelphia, on Monday, 27th inst.

Manager C W. Durant is flooded with requests for dates for his star, Estelle Clayton, in her dramatization of The Quick or the Dead. The vane seems to be pointing in his direction for a successful season.

A spectacular tragedy on an ancient historical subject, approved by Lawrence Barrett, is offered to managers by the Welles Publishing company, 695 Broadway.

Emily Kean, a young and capable soubrette, after a successful Summer season on the Pacific Slope, has arrived in the city, and is open for an eligible engagement.

Herne's Hearts of Oak, under the management of Frederick W Bert, opens in Halifax next Monday night. After that he makes a tour of the New England States.

Many companies that are going out in their special drawing-room cars this season will probably stay out. This, however, will not prevent the cars from returning.

The Exposition week—November 22—at Danville, Va., which at the Academy of Music has heretofore been a bonanza to all concerned, is open for a first-class attraction.

The Warder Grand Opera House, Kansas City, Mo opens the season on Sept 10, with Booth and Barrett. Manager Buford will play no other attraction during the month.

Owen Ferree leaves this city on Thursday next for Detroit, to be present at the rehearsals of The Ivy Leaf company, which opens its season at Sandusky, Ohio, on Sept 3.

T. Blackstone has assumed the management of the Circleville (O) Opera House. He will open the theatre the first week in October, and desires a strong attraction.

Manager Gus Hartz, of the Euclid Avenue Opera House Cleveland, has taken a lease of the Park Theatre, that city. Klaw and Erlanger are his representatives in this city.

Asbury Park is a great resort for professionals. This week there will be something of a hegira from that watering place, as rehearsals for the coming season call many to the city.

W. E. Harris is again engaged as advance agent for the Royce and Lansing Musical Comedy company. Mr. Harris has already been with this organization for five seasons.

That Girl From Texas, a comedy which Estelle Clayton will probably produce after The Quick or the Dead, at the Fifth Avenue, is said to be admirably adapted to that lady's style.

Henry E Dixey sails from England for America to-day (Thursday) on the *Trave*. It is said that he has been making arrangements to produce The Pearl of Pekin in London next season.

Thomas Q Seabrooke writes that he will be at liberty after this week, as he withdraws from Mestayer's 20 to 1 company. Last season Mr Seabrooke was the Plumber in A Tin Soldier.

John W Jennings has been engaged to originate an important character part in Minnie Maddern's new play, Lady Jemima. Mr. Jennings has just recovered from a severe attack of malarial fever.

John L Murtha, a nephew of Manager Frank Murtha, was drowned on Saturday night while bathing in Haledon's Lake, near Paterson. Mr Murtha was the son of a well-known builder of this city.

Kellar, the magician, who rather unexpectedly closed on the 9th inst, at Heuck's Opera House, Cincinnati, did so, it is claimed with the avowed purpose of heading off Herrmann in his Pacific slope engagement.

Some mechanical effects, new to this part of the world, will be introduced in The Stowaway. Ben Teal has also invented one, on which he has applied for a patent—that of a setting sun changing to a rising moon.

After a successful Summer season at Buffalo, Emma R Steiner, the well known musical director and composer, will return to the city next Monday. She has won golden encomiums for her admirable work in that city.

Mrs. Jennie Kimball asks THE MIRROR to say that Mr. H. R. Jacobs is not associated with her in the management of Corinne the coming season. He is her partner in the Kimball Opera company and the Kimball Comedy company.

Helen Reimer has just returned from her California trip with Barry and Fay, and although she has had several offers for next season, she has not decided upon any. Miss Reimer is a capable comedienne, and popular with the public.

Robert Mantell will occasionally play Othello during the coming Monbar season, as his impersonation of the Moor was quite successful last Spring. New and elegant costumes and handsome printing have been prepared for the play.

Murry Woods, formerly of the Casino, who has spent the Summer in the West, has returned to the city. During his absence he has cultivated a beard, and his friends refuse to recognize him in consequence. Mr. Woods has not yet signed for next season.

Manager W. T. Keogh, of Owens' Academy of Music, Charleston, S. C., wishes to secure a good attraction for the jubilee week in that city—Nov 19. Excursions will run from all over the Southern country, and President Cleveland is expected to be present.

Several companies have started out promisingly, according to the telegrams of their managers. Many are yet to start out promisingly—that is, on the promises of speculative managers, the which professionals had better listen to with many grains of caution.

The Amphion Academy of Music, Brooklyn, will be opened on Sept. 1. Included in the attractions for the season are Booth and Barrett, Henry E. Dixey, Duff's Opera company, Robson and Crane, Midsummer Nights' Dream, A Legal Wreck and The Crystal Slipper.

Frank Redmund, the son of William Redmund, has been spending a brief holiday in the White Mountains. The other day Mr. Redmund and two friends ascended Mt. Washington on foot by the bridal-path from the Crawford House, returning by way of Fabyan's.

William Redmund and Mrs. Thomas Barry open their fifth regular season Aug. 27 at the Chestnut Street Theatre, Philadelphia. The new play, Herminie; or, The Cross of Gold, a drama of the late Franco-Prussian war, will receive an elaborate production by them the coming season.

Manager E. B Jack telegraphs THE MIRROR from Boston: "Roland Reed opened his third annual engagement at the Museum Monday night to a house crowded to the doors. The Woman Hater repeated its recent New York success, Mr Reed being recalled at the close of each act."

Marie Wainright will be seen for the first time as Rosalind at Minneapolis on Sept. 1, and later on will make her first appearance as Lady Teazle, Louis James playing Charles Surface and Orlando. Miss Wainright, Mr. James and Gus Mortimer, their manager, will close their season early in April next and go to Europe.

Manager Rosenquest will reopen the Fourteenth Street Theatre on the 27th inst., for a preliminary season of two weeks, having arranged with May Wilkes to produce Nelson Wheatcroft's play of Gwynne's Oath, with that lady as the special feature. Rehearsals are now in progress. The theatre has been refurbished and handsomely decorated.

Helen Sedgwick's little Yorkshire skye terrier "Chip," worth $125, familiar to the profession through Sarony's photographs, entitled "Shamming Sickness" and "Rats," was recently run over and killed outside the camp at Dayton, Ohio. A monument has since been erected over its grave by the actress' friends there.

A. E. Sumner, a well-known agent, has discovered in Canada a modern Samson that he will soon exhibit to the New York public. The discovery is a boy, not more than sixteen years of age, five feet eleven and a half inches in height, and weighing 230 pounds. He is capable of throwing an ox by the horns, and can lift a 280 pound dumbbell seven or eight times in rapid succession.

Harry E Sanford will manage John Stetson's Opera company, which opens its season at Providence, R. I., on Sept. 10 with a repertoire of Ruddygore and The Mikado until Gilbert and Sullivan's new opera which Mr. Stetson is now negotiating for, is ready. At the end of his season with Mr Stetson, Mr Sanford will produce a local melodrama in this city.

Minnie Maddern will play on certainties from the beginning of the season until Oct. 28. Manager Miller was forced to decline a certainty of $900 to open a new house in Central Iowa, as he could not make the date. Miss Maddern will open the new Standard Theatre in Philadelphia, on Sept. 8. The first performance of her new play, Lady Jemima, will take place at Yonkers on Sept. 5.

Helen Sedgwick has just returned from an engagement as soubrette at the theatre of the Soldiers' Home at Dayton, Ohio, and is now at liberty. She is enthusiastic about the treatment she received, and says that the pretty theatre, which cost $40 000 is a paradise for actors. The Dayton *Journal* has said of her that she jumped into the hearts of the soldiers from the first performance.

The iron girders are being placed in position in the Union Square Theatre, and the carpenter work will shortly be commenced. Manager Hill informs THE MIRROR that when finished the theatre will be so thoroughly fireproof that the whole block could burn up without even scorching his house. The old interior furnishings will be duplicated in the new building.

Col William E Sinn and Walter L. Sinn begin their new lease of the Park Theatre, Brooklyn, on Sept. 1, and the theatre will open for the season next Monday night, with Johnson and Slavin's Minstrels. This will be the fifteenth season of Col Sinn's management. During the Summer the house has been thoroughly overhauled, and two new and commodious offices, for the use of managers and agents have been built. Included in the list of attractions are Mary Anderson, Mrs. Langtry, Clara Morris, Mrs. James Brown Potter, Fanny Davenport, Cora Tanner, Margaret Mather, Rosina Vokes, Helen Barry, Annie Pixley, Joseph Jefferson, Henry E. Dixey, Robson and Crane, Nat Godwin, the Florences, Robert Mantell, Herrmann, the Clara Louise Kellogg Opera company, the Carleton Opera company, the London Gaiety Opera company, Jim the Penman, The Wife, The High st Bidder, Paul Kauvar, Thatcher, Primrose and West, and Augustin Daly's new melodrama.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

musical benefit has been arranged under the auspices of the Milwaukee Musical Society, and from present indications it will be a substantial one. All the members of the co. have volunteered their services, and an act from each opera in the repertoire will be given.

Items: Ted Marks, advance of Rice's Corsair co., was here this week.—The Museum will be known as the Grand Avenue Theatre next season.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Herne's Hearts of Oak give four performances and matinee week of 15. Last week a grand success, artistically and financially, was scored by local amateurs in the Pirates of Penzance 8-9, the house being filled to overflowing with the elite, and not less worthy democracy of the city.

Orpheus Hall: The Wizard Oil Concert co. has been holding and still holds forth to large audiences at cheap prices. Manager Clarke has nothing definite booked for some time.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers). Opens Aug. 13 with Walter S. Sanford's Under the Lash co. Week of 20 Under the Gaslight. A first-class list of attractions has been booked for the coming season, including Corinne, Kimball Opera co., Lights o' London, Hoodman Blind and others.

WINNIPEG.

Princess Opera House (W. H. Leach, manager): Gus Williams presented Keppler's Fortune, and Squire of Leedsville 6-11, to fair business. Dan Sully, Sept. 2, week.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

AROUND THE WORLD IN EIGHTY DAYS CO.: Boston, Mass., Aug. 20—week, Worcester 27-29.
BRAVE WOMAN CO.: Rockland, Me., Aug. 18.
BROKEN HEARTS CO.: Piltmout, N. Y., Aug. 16, Troy 17, North Adams, Mass., 18, Turner's Falls 20, Keene, N. H., 21, Bellows Falls, Vt., 22, Brattleboro 23, Manchester 24, Fort Edward, N. Y., 25, Salem 27, Saratoga 28, Glens Falls 29, Shushan 30, Hoosick Falls 31.
BOSTON COMEDY CO.: Wiscasset, Me., Aug. 16—week.
CHARLES E. VERNER CO.: Elmira, N. Y., Aug. 21.
CLAIRE SCOTT CO.: Fall River, Mass., Sept. 5.
CRYSTAL SLIPPER CO.: Chicago, July 26—indefinite.
CORA VAN TASSEL CO.: Elmira, N. Y., Aug. 20.
DALY'S VACATION CO.: New Bedford, Mass., Aug. 20, Brockton 21, Lynn 22, Biddeford, Me., 23, Dover, N. H., 24, Amesbury, Mass., 25, Waltham 26.
DENMAN THOMPSON: New York, Aug. 30—indefinite.
DE LYDDON AND DUNN'S DRAMATIC CO.: Bath, Me., Aug. 13—week.
DAN SULLY CO.: Chicago Aug. 18—week.
DARK SECRET CO.: New York City Sept. 3—week.
EUNICE GOODRICH CO.: Leavenworth, Kan., Aug. 13—week; Topeka 20—week; Fort Smith, Ark., 27, Little Rock Sept. 3.
EFFIE ELLSLER CO.: N. Y. City Aug. 20—week.
EZRA KENDALL CO.: Sydney, O., Aug. 16, Kenton 17, Findlay 18, Bucyrus 20, Mansfield 21, Alliance 22, Warren, Pa., 23, Newcastle 24, Steubenville, O., 25, Wheeling, W. Va., 27—week; Pittsburg Sept. 3—week; Washington 10—week.
EVANGELINE CO.: Chicago Aug. 13—week.
EDWIN ALDEN CO.: N. Y. City Aug. 20—week; Trenton, N. J., 27, Huntingdon, Pa., 30, Altoona 31, Chicago Sept. 2—week.
ESTELLE CLAYTON CO.: N. Y. City Aug. 27.
FATE CO.: Brooklyn Aug. 13—week.
FASCINATION CO.: N. Y. City Sept. 10—week.
FONDA CO. (Capt. Jack Crawford): Keyport, N. J., Aug. 24, Matawan 25, Scranton, Pa., 27-28.
FREDERICK LORAINGER'S DRAMATIC CO.: Chesaning, Mich., Aug. 17, Flushing 18.
FLOY CROWELL CO.: Rockland, Me., August 14-18, Bangor 20—week; Belfast 27-29, Augusta 30-Sept. 1, Brunswick 3-5.
GARRICK AND STURGEON CO.: Bushnell, Ill., Aug. 20—week.
GRAHAM EARLE CO.: Frankfort, Ind., Aug. 27—week; Goshen Sept. 3—week; Kokomo 10—week; Frankfort 17—week.
GUS WILLIAMS' CO.: Duluth, Minn., Aug. 14-16, Hastings 17, Portage, Wis., 18, Chicago 19—week; St. Louis 27—week.
GOLDEN GIANT CO.: New York August 27—week.
GOLDEN DRAMATIC CO.: Fulton, Mo., Aug. 13—week.
GEORGE J. CURTIS CO.: Green's Landing, Me., Aug. 23—week.
GRANDFATHER'S CLOCK CO.: Chicago Sept. 3—week.
HALLEN AND HART'S LATEST OUT CO.: Pittsburg, Pa., Aug. 27—week; Columbus, O., Sept. 3—week; Cincinnati 9—week.
HOOP OF GOLD CO.: Bangor, Me., Aug. 20.
HANLON'S FANTASMA CO.: Toronto, Can., Sept. 3.
HARBOR LIGHTS CO.: Minneapolis, Minn., Sept. 3.
HERNE'S HEARTS OF OAK CO.: Halifax, N. S., Aug. 13-18, Eastport, Me., 27, Calais 28-29, Woodstock, N. B., 30, Houlton, Me., 31, Old Town Sept. 1, Bangor 3.
HELEN BLYTHE CO.: Port Jervis, N. Y., Aug. 23.
HANLON'S LE VOYAGE EN SUISSE CO.: Philadelphia Sept. 3.
HELD BY THE ENEMY CO.: Baltimore, Md., August 27—week.
HE, SHE, HIM AND HER CO.: Portsmouth, O., Aug 18, Cincinnati 20—week; St. Louis 27—week; Chicago Sept. 3—week.
HETTIE BERNARD-CHASE CO.: San Francisco, Cal., Aug. 20—indefinite.
JOSEPH MURPHY: San Francisco, Cal., Aug. 13—four weeks.
JARRBAU CO.: Minneapolis, Minn., Aug. 20—week; Des Moines, Ia., 28.
JAMES AND WAINWRIGHT CO.: St. Paul, Minn., Aug. 27-29, Minneapolis 30-Sept. 1, Duluth 3-4, Brainerd 5, Fargo, Dak., 6.
JAMES CONNOR ROACH CO.: Brooklyn, Aug. 27-week.
KATE CLAXTON: New York, Aug. 18—week.
KIRALFY'S MATHIAS SANDORF CO.: New York, Aug. 20—indefinite.
KIRALFY'S MAZULM CO.: Chicago, Sept. 2—week.
KINDERGARDEN CO.: Hartford, Conn., Aug. 27.
LOST IN LONDON CO.: Watertown Wis., Aug. 16, Oconomowoc 17, Waukesha 18, Fort Wayne, Ind., 20, Marion 21, Frankfort, Ky., 22, Mt. Sterling 23; Charleston, W. Va., 24, Staunton, Va., 25, Roanoke 27, Lynchburg 28, Richmond 29-30, Danville 31, Greensboro, N. C., Sept. 1, Durham 3, Raleigh 4, Goldsboro 5, Wilmington 6-7, Charlotte 8.
LIGHTS AND SHADOWS CO.: New York August 11—week.
LEWIS MORRISON'S CO.: Reno, Nev., Aug. 16.
LITTLE PUCK CO: Chicago Aug. 18—two weeks; Detroit Sept. 3—week.
LOVE-IRMAR CO.: Manistique, Mich., Aug. 13—week.
MICHAEL STROGOFF CO.: Webster, Mass., Aug. 20, South Framingham 21, Waltham 22, Clinton 23, Southbridge 24, Marlboro 25, Haverhill 27, Lowell 28-29, Lynn 30, Woonsocket, R. I., 31.
MAUDE ATKINSON CO.: Monticello, Ill., Aug. 13—week.
MAUDE BANKS CO.: Woonsocket, R. I., Sept. 1, Fall River, Mass., 3.
MAUDE HOWE'S CO.: Elmwood, Ill., Aug. 13—week.
MY PARTNER CO: Brooklyn, N. Y., Sept. 3—week.
MONTE CRISTO (Lawrence-Vaughn) CO.: Ada, O., Aug. 20, Marion 21, Upper Sandusky 22, Bucyrus 23, Canton 24, Alliance 25.
MINNIE MADDERN CO.: Holyoke, Mass., Aug. 29.
MORA CO.: Saratoga, N. Y., Sept. 3—week; Pittsfield, Mass., 10—week.
MURRAY AND MURPHY: Mt. Clemens, Mich., August 27.
MANKIND CO.: Boston August 6 to 27.
MILTON NOBLES: Philadelphia August 18—week; Washington, D. C., 27—week; Baltimore, Md., Sept. 3—week: Brooklyn, N. Y., 10, week; Jersey City, N. J., 17—week.
MADISON SQUARE THEATRE CO.: San Francisco, Cal., August 13—several weeks.
NATURAL GAS CO.: Elmira, N. Y., Aug. 16.
NAT GOODWIN CO.: Milford, Mass., August 28.
NEW YORK LYCEUM CO.: Los Angeles, Cal., Aug. 13—week.
OLLIE REDPATH: Cincinnati, O., August 18—week.
ONE OF THE FINEST CO.: Boston August 13—week.
PEOPLE'S THEATRE (G. A. Hill's) CO.: Oneida, N. Y., Aug. 13—week.
PASSION'S SLAVE CO.: N. Y. City Aug. 13—week; Newark, N. J., 20—week; Hoboken 27—week.
PRESCOTT-MCLEAN CO.: Maysville, Ky., Aug. 22-24, Cynthiana 25, Lexington 27-30, Mt. Sterling 31, Carlisle Sept. 1, Paris 3-5, Louisville 6-8.
ROBERT MANTELL CO.: Boston Aug. 27—week.
ROLAND REED: Boston, August 13—two weeks; Chelsea 27, Salem 28, Portsmouth, N. H., 29, Bangor, Me., 30-Sept. 1, N. Y. City 3—four weeks.
RICHARD MANSFIELD'S CO: London, Eng., August 4—indefinite.
ROSE OSBORNE FATE CO.: Brooklyn, E. D., August 13—week; Windsor, N. Y., 20—week; Pittsburg, Pa., 27—week.
REDMUND BARRY CO.: Providence, R. I., August 20.
ROMANY RYE CO.: Worcester, Mass., Sept. 3—week.
RUNNING WILD CO.: Worcester, Mass., Aug. 20-22.
R. L. DOWNING CO.: N. Y. City Sept. 3.
SALSBURY'S TROUBADOURS: Portland, Ore., August 20—week; Victoria 28, Port Townsend, Wash. Ter., 29, Seattle 30-31, Tacoma, Sept. 1.
SOAP BUBBLE CO.: Fresno, Cal., Aug. 16, Oakland 17-18.
SOL SMITH RUSSELL CO.: Cincinnati, O., Aug. 13—week; Dayton 20, Toledo 21, Jackson, Mich., 22, Detroit 23-25, London, Can., 27, Hamilton 28, Toronto 29-Sept. 1, East Saginaw, Mich., 3, Bay City 4, Flint 5, Muskegon 6, Grand Rapids 7-8.
SHADOWS OF A GREAT CITY CO.: Lynn, Mass., August 30, Boston Sept. 3—week.
STREETS OF NEW YORK CO.: New York August 27—week.
THE PAYMASTER CO.: Philadelphia, August 18—week.
TWENTY MAIDENS TO ONE DUDE CO.: Buffalo, N. Y. Aug. 13-17, Dayton, O., 18, Cincinnati 19—two weeks.
THE KITTY CO.: Detroit, Mich., August 27—week.
THREE BLIND MICE CO.: Erie, Pa., Aug. 16, Dunkirk 17, Niagara Falls, N. Y., 18, Buffalo 20-22.
TWO OLD CRONIES CO.: Elmira, N. Y., Aug. 27, Titusville, Pa., 30.
THOMAS W. KEENE: Johnstown, Pa., August 28.
TWO SISTERS CO.: Worcester, Mass., August 23-25.
THE CORSAIR CO.: Milwaukee, Wis., August 17.
THE STOWAWAY CO.: Philadelphia Sept. 17.
THE WHITE SLAVE CO: Washington Sept. 3.
THE RULING PASSION CO.: Pittsburg, Pa., Sept. 3.
THE OLD KENTUCKY HOME CO.: Toledo, O., Sept. 10.
UNDER THE LASH CO.: Montreal, Can., Aug. 13—week.
WESTON BROTHERS' CO.: Louisville Aug. 13—week; Evansville, Ind., 20, Cincinnati 27, Maysville, Ky., Sept. 3.
WILSON THEATRE CO.: Racine, Wis., Aug. 13—week.
W. J. SCANLAN: Oswego, N. Y., Sept. 5.
WEBB DRAMATIC CO.: Jamesburgh, N. Y., Aug. 20, Freehold 21, Farmingdale 22, Manasquan 23, Tuckerton 24, Viscentown 25, Columbus 27, Lambertville 28, Riegelsville, Pa., 29, Bloomsbury, N. J., 30, Hellertown, Pa., 31, Quakertown Sept. 1.
WAGES OF SIN CO: N. Y., Sept. 3—week.
WE, US & CO.: Pittsburg, Aug. 20.

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Philadelphia, Pa., July 16—indefinite.
BIJOU OPERA CO.: Little Rock, Ark., June 25—indefinite
BENNETT AND MOULTON OPERA CO.: Fall River, Mass., Aug. 20—week.
CONRIED-HERMANN OPERA CO.: St. Louis, Mo., June 18—indefinite.
CARLETON OPERA CO.: Philadelphia Sept. 17—week.
CASINO OPERA CO.: Philadelphia, July 30—indefinite.
DESMON-STARR OPERA CO.: Grand Rapids, Mich., Aug. 13—two weeks.
HESS OPERA CO.: Milwaukee, Wis., July 16—indefinite.
HEINRICH'S OPERA CO.: Philadelphia July 9—indefinite.
MCCAULL'S CO. (No. 1): New York City July 16—indefinite.
NOSS FAMILY: Escanaba, Mich., Aug. 16, Gladstone 17-18, Manistique 20-21, Harbor Springs Point 22-23, Petoskey 24-25, Cheboygan 27-28, Alpena 29-30, Oscoda 31, East Tawas Sept. 1.
QUEEN'S MATE CO.: New York August 13—indefinite.
STETSON'S OPERA CO: Worcester, Mass., Aug. 17-29.
TEMPLETON OPERA CO.: Columbia, Mo., Aug. 20—week.
W. S. MOORE'S OPERA CO.: Cape May, N. J., July 9—indefinite.
WILBUR'S OPERA CO.: Cincinnati, O., Aug. 5—indefinite.

MINSTRELS.

BARLOW BROTHERS' MINSTRELS: Litchfield, Conn., Aug., 16, Torrington 17, Winsted 18.
DOCKSTADER'S MINSTRELS: Bay City, Mich., Aug. 16, Detroit 17-18.
GEORGE WILSON'S MINSTRELS: Harrisburg, Pa., Aug. 16, Wilmington, Del., 17, Trenton, N. J., 18, Norfolk, Va., 20, Richmond 21, Petersburg, 22, Lynchburg 23.
GOODYEAR, COOK AND DILLON'S MINSTRELS. Portsmouth, O., Sept. 3.
GORMAN BROTHERS' CO.: Des Moines, Ia., Aug. 23.
HAVERLY'S MINSTRELS: La Crosse, Wis., Aug. 16, Winona, Minn., 17, Mankato 18, St. Paul 20-22, Minneapolis 23-25, Stillwater 27, Duluth 28, Ashland, Wis., 29, Chippewa Falls 30, Eau Claire 31, Janesville, Mich., Sept. 1.
JOHNSON AND SLAVIN'S MINSTRELS: Boston Aug. 13—week; Brooklyn, N. Y., 20—week; N. Y. City 27—week.
MCNISH, RAMZA AND ARNO'S MINSTRELS: Detroit, Mich., Aug 16-18, Port Huron 20.
RICHARDS AND PRINGLE'S MINSTRELS: Des Moines, Ia., Aug. 17-18, Nebraska City, Neb., 28.
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Springfield, Mass., Aug. 17, Worcester 18, Lawrence 20, Manchester, N. H., 21, Haverhill, Mass., 22, Gloucester 23, Salem 24, Lynn 25, Boston 27—week.

VARIETY COMPANIES.

HART'S BURLESQUE CO.: St. Cloud, Minn., August 16.
LILLY CLAY'S CO.: N. Y. City Aug. 11-18, Danbury, Conn., 20, Waterbury 21, Worcester, Mass., 22, Lowell 23, Manchester, N. H., 24, Lawrence, Mass., 25, Boston 27—week; Philadelphia Sept. 3—week.
PAT ROONEY CO.: Saratoga, N. Y., Aug. 20, Springfield, Mass., 24, Holyoke, 25.
RENTZ-SANTLEY CO.: Council Bluffs, Ia., Aug. 16, Omaha, Neb., 17-18.
TONY PASTOR'S CO.: Saratoga, N.Y., Aug. 16-18, Boston 20—week.

CIRCUSES.

BARNUM'S CIRCUS: Brainerd, Minn., Aug. 16, Fergus Falls 17, Fargo, Dak., 18, Minneapolis, Minn., 20; St. Paul 21, Mankato 22, Rochester 23, La Crosse, Wis., 24, Portage 25.
CIRCUS ROYAL: Boston, Mass., July 16—indefinite.
FOREPAUGH'S CIRCUS: Saratoga, N.Y., Aug. 16, Fort Henry 17, Plattsburgh 18.
FRANK A. ROBBINS'S CIRCUS: Barnegat, N. J., Aug. 16, Hammondsport 17, Atlantic City, 18.
HOWE'S LONDON CIRCUS: St. Louis and East St. Louis—two weeks.
HUNTING'S CIRCUS: Harrisburg, Pa., Aug. 15-18
IRWIN BROTHERS' CIRCUS: Danbury, Conn., Aug. 15-16, Newburg, N. Y., 17-18.
LEE'S CIRCUS: Ogdensburg, N. Y., Aug. 16, Watertown, 17-18.
MCFLINN'S CIRCUS: Lincoln, Neb., Aug. 16-18.
SELLS' BROTHERS' CIRCUS: Victoria, B.C., Aug. 15-16, New Westminster 17, Vancouver, W. T., 18.
WALTER L. MAIN'S CIRCUS: Saybrook, Conn., Aug. 16, New London 17.

MISCELLANEOUS.

BARTHOLEMEW'S EQUINES: Chicago, August 5—two weeks.
BRISTOL'S EQUINE SHOW: Boston, Mass., June 25—indefinite.
HERRMANN: City of Mexico, Aug. 26—indefinite.
KIRALFY'S NERO CO.: Staten Island, N. Y., for the Summer.
PAIN'S BURNING OF OLD LONDON: Manhattan Beach June 18—for the Summer.
PROF. WILBUR'S EQUESCURRICULUM: Boston, June 25, —indefinite.
THAYER'S BATTLE OF NEW ORLEANS: Brighton Beach July 9—for the Summer.
WILD WEST: Philadelphia Aug. 13—indefinite.

London News and Gossip.

LONDON, Aug. 2.

With two novelties on tap for Monday—Sara Bernhardt at the Lyceum in the first performance in England of a comedy by Dumas *fils*, and the production at Manchester of another "new and original" work by H. Pettitt—it is perhaps unnecessary to say that your Gawain decided for the French dramatists and Francillon rather than for Manchester and melodrama—and nailed-up melodrama at that. However, after comparing my own experiences at the Lyceum on Monday night with those of a friend who was present at the Theatre Royal, Manchester, the same evening, I am bound to admit that Pettitt's Hands Across the Sea is probably a much more entertaining piece than Dumas' Francillon. In Hands Across the Sea there is no lack of variety. The scene shifts from Devonshire to Paris, from Paris to the deck of a steamer in the Pacific ocean, and finally to Sydney, N. S. W., where all is eventually put straight. The hero is (of course) a young man falsely accused of a series of crimes by a combination of villains, through whom he is eventually sentenced to death. But his wife rushes up with a reprieve just in the nick of time, and the hero is transported to New Caledonia instead. En route the convict ship is wrecked, and the hero escaping, happens on a British steamer, on board of which, strangely enough, his wife is a passenger. Of the international complications which subsequently threaten, I have no time now to speak. It is enough to say that the whole scheme is worked ingeniously, and that the author has shown himself a cunninger carpenter than ever. The piece was well received, no small share of its success being due to the vigorous acting of Robert Pateman as a French villain, and Bella Pateman as an English heroine.

* * *

Seeing that Francillon has already been played—in a translation at least—on your side, I need not trouble MIRROR readers with details of its vile story. After seeing it I can understand why M. Dumas never allows his daughters to go to the play. If all plays were like Francillon nobody's daughters or their mothers either should be permitted to venture on them. Francillon is in effect a series of drawing-room discussions as to whether the heroine did or did not commit adultery, as she promised her husband she would, in order to be revenged for his infidelity. The how, the when, the where and other details are discussed with much candor, albeit with that literary finish which one always expects, and usually gets, from this author. But, faugh! the whole play smells, and it should be removed as an offence to the public nostrils by the myrmidons of the Inspector of Nuisances.

* * *

All the subtle art of the more or less divine Sara (according as she happens to have a good or bad night) could not make Francillon impressive to the vast audience. It was so comical to see the cool way in which the husband, the wife and their friends chatted over the adultery question, that laughter ruled lively all the evening. Only once did Sara (who looked much inclined to *embonpoint*) get a chance of showing her magnetic method of pathos, and then it was over and done with before one could be shaken out of the amused and puzzled vein. Paul Berton seemed sadly at sea as the cheerily unfaithful husband, a strangely drawn character, but some of the others scored fairly well—for instance, Dumeny, Fournier, Lacroix (funny as a low comedy servant) and Mlle. Seylor, a pretty and most ingennous ingenue. Last night Sara played Fedora, one of her best characters, and to-night she finishes her present season with La Dame aux Camellias, in which she will be assisted by the recently dug-out Damala as Armand.

* * *

On Saturday the Lyceum will pass, *pro tem.*, into the hands of Richard Mansfield, who will on that evening present T. Russell Sullivan's "authorized-by-the-author" adaptation of Dr. Jekyll and Mr. Hyde. It would be unwise to predict pecuniary success for a play the theme of which is so gloomy and "vivisectional," but great things are expected of Mansfield's acting and of the patent apparatus by which it is said he blows himself out to the size required for Jekyll. Owing to Bandmann (who still seems determined to start at the Opera Comique on Monday), having largely billed *his* "successful" version, "by courteous consent of the author," and owing to Longman's manifesto, which (based on the recent Little Lord Fauntleroy decision) warns off all and sundry from "Jekyllising," and owing also to the sudden prohibition of the version which Mr. Howell-Poole had resolved to produce at Croydon last Thursday, Mansfield has really received some bold advertisement, a good deal of which has cost him nothing. Let us hope that none concerned will regret the ventures that have caused so much preliminary fuss.

* * *

Some consternation has been this week caused in theatrical circles by a paragraph in last Sunday's *Referee*, pointing out that Irving had bought up the Opera Comique (in Mansfield's interest) until the date announced for the production of the rival version, so as to prevent Bandmann from rehearsing and to generally harass him. The *Referee* made a few strong remarks on the subject, treating it from various points of view, and it will, I understand, publish next Sunday a letter from Ed. Price (Mr. Mansfield's acting manager) practically admitting the soft impeachment. It is to be hoped that no great amount of gore will be shed over these rival "authorized" versions. The latest move made by the Bandmann faction is to invite the press to a full-dress rehearsal at the Olympic Theatre to-morrow (Friday) evening. They hope by this means to get abreast, if not ahead, of Mansfield in the matter of press notices.

* * *

Robert Louis Stevenson, the once innocent cause of all this rumpus, but now (as he draws fees from Mansfield) an accessory after the fact, has again been selected for dramatic treatment. The story chosen this time is "Prince Otto." This is not one of R. L. S.'s happiest efforts, in spite of its being often reminiscent in parts of good old Thackeray's "Barry Lyndon." Therefore I cannot in advance congratulate either the adapters—Messrs. T. B. Thalbery and Gerald Gurney—or the lady for whom the play is intended, which her name is Miss Calhoun.

* * *

The Standard Theatre, over in Shoreditch, a house which has of late been famous for a series of dramas written around a tank, is to be offered for auction on Oct. 10, owing to certain relations having for Chancery purposes bearded the Douglasses (the present lessees) in their hall, which is next door to the theatre, and is called The Bishopsgate.—Sweet Winifred Emery, the bride of Cyril Maude, is to play in Augustus Harris and H. Hamilton's Spanish Armada play at Old Drury next month.—Sophie Eyre starts business at the Gaiety on Saturday with a new play—Mariana—which is John Coleman's adaptation of the continually recurring Mr. Barnes of New York.—The Monk's Room, a weird and rather clever ghost-play, of the present coat and trousers period, goes into the Globe evening bill next month, with Willard as the ghost-haunted husband, Sir Darrell Erne.

And now, if you'll excuse me, I'll be off to the Princess' to see the first appearance in London of The Still Alarm. GAWAIN.

The Toy Tragedians.

(Conclusion.)

Young Albert went to California with his uncle. Florence Weston took our little Juliet with her for the Summer. While there Norinne accepted an engagement to play in Australia the coming season. The letter which bore this news to her good "chum;" Bertie, was laid down wet with tears. They met in New York just twenty-five days before the separation. She, full of the trip, the fame, the money; he, full—of her.

"Yes, I like you, dear," she said, her long fingers clasped over his coat-sleeve. "I like you better than anybody. I think that I must almost love you—but—I am——"

The words were choked back by wild kisses.

"Think! my darling! I am mad with love for you. Ah, Norinne, Norinne, my sweet Juliet, let us be married before you go! Give me the right to look for you back, to love you back, to bring you back. Take with you the right to think only of me while absent, Norinne," he said with a choking breath. "Norinne I cannot let you go except as—my wife."

Three weeks later they stood for a moment close to the gang-plank, these "Toy Tragedians." Great drops of perspiration stood out upon his forehead, his face was white as ashes. Her slight girlish form leaned slightly towards his, her face was a trifle longer than usual, and her eyes were—surely—wet. When the final wrench came, he stooped low and whispered "my wife!" Had he been older he would have known the signs better perhaps. Norinne did not yet know what love was!

For a whole year the company remained abroad. They played well, made lots of money, and were good-natured and friendly towards each other.

Playing for the most part second lady, with just enough of excitement of play, praise and hope to be stimulating without taxing, Norinne was care-free as a bird, happy in the extreme, more fascinating than ever, with all her great wealth of soft young beauty, happy heart and growing genius.

But when the little band turned homewards Norinne was not with them!

And the bold young Saxon with the golden curls and silver tongue—Gerard—the life of the crowd, the prince of the party, the "Adonis of the diggings," remained behind also!

* * * * * * *

In a large, low-roofed house near Brisbane Death stands patiently knocking at the side entrance to a sad, sad soul. One by one he has taken off all the beautiful properties from the stage of life. The soul of the play alone lingers along the wings. One sharp draught from the opening door of eternity, it too will have been wafted away.

On a low couch the form of a girl lies—dying. Such a sad, worn, touching face, long, noticeably long now, with a great bush of silky brown hair trimming the pillow and creeping inside the neck of the white robe, and wafting against the velvet cheeks once so red and brown. Eyes from which the fun rays are all quite gone stare steadily upward, the long fingers are clasped and the carnation lips are drained of every vestige of color.

A wee thing about two years old, the very reincarnation of her poor little girl-mother, sits on a great white rug by the couch, and poises prettily dainty little wrists over the body of a gray kitten rolling upon the floor. A lank woman with dead grey eyes, dark hair and skin like parched leather, fans the sick girl, and now and again addresses a word of quiet to the plaything upon the floor.

A sound from the still figure, a formed desire passes through the dark eyes and white lips. The woman stoops quite close to them, and hastily lifts the baby to its mother's side.

The sick girl raises the closed right hand and taking from it a wad of paper which has lain crunched there since the last respite to consciousness pushes it little by little into a big locket that hangs in the folds of the baby's fat neck; then with all her feeble strength strains the little laughing creature to her bosom.

"Has—the—ship—gone?" The woman nods assent. A sharp spasm passes over the long white face.

"He might—have—waited."

One shudder after another chases through the delicate frame. A soft sigh bearing upon it an inarticulate name, and our poor little Juliet has passed into eternity.

And the little one with the face of her dead mother and the air of a fairy princess, curves her graceful arms over the white forehead and raising the brown silk fuzz, laughs a merry musical laugh as the light streams through.

* * * * * * *

The amusement season has opened and amusement-goers of the metropolis are agog over the reappearance of their favorite tragedian. Walls are ablaze with posters. Large headlines garnish the amusement column of the family bulletin-board, the newspaper. Each is asking each "Have you been?" and every one that is any one is asking the one he cares most for to go see Virginius. "The Virginius of the age" this one is called.

The great theatre, therefore, is crowded long before the orchestra has ceased playing. The house is oppressed with that coveted stillness that seldom comes to inattentive audiences before the close of the second act. All attention is focused on the grand play about to be given. People are sick to death of the tawdry love-twaddle that has been ringing its changes before them all through these latter days. The sublime passion of filial love is here paramount. A different set of emotions is called into play. A universal chord is struck that is not common. People are prepared to be enthused. What a chance for an actor to "make a hit."

But this great honest man does not need to make a hit—not in this company at least, to judge by the greeting he receives as he advances before them. The mastery of genius is there, and the spell is not broken by the low, soft chords of voice, arranged by grief and time. The gray hair is pushed away from brow and temple and the crests of care or sorrow, graven upon the noble face by no light hand, is not interfered with by artificial, touch of any kind.

The enthusiasm increases as Virginia joins him. Filial love! how all the recent silly parodies of human feeling pale before its sublime pathos. And this Virginia is worthy of her part. An actress she is to the tips of her fingers. How simple, how touchingly beautiful she is. Why, see them talk together! Was ever such an example of harmony in cast before seen on the stage? That subtle mysterious sympathy between the actors without which the best acting falls at their feet.

"He would have nothing else," they say. "He is an artist." What a typical father and daughter. What a grand Virginius. What a beautiful Virginia!

Ha, what is that? What is the matter? Why, he is speaking over again the same lines. Will no one prompt? What! Prompt *him*! Now he is talking at random. They are prompting him. A slight hiss from the gallery, an almost inaudible "shame" from the parquette. The great stage-god wanders aimlessly from side to side. Is it possible?

Suddenly sharply turning to the young actress, he takes her pretty head between his hands and looks very earnestly into her eyes for a moment; then turning slowly and sadly away draws his hand across his eyes in a dazed way. Then, as though all becomes suddenly clear, he swings himself free.

The audience and management are both breathless. They know a crisis of some kind is imminent and fear to precipitate a condition of things they would avoid.

When the actor speaks again it is lines from Romeo and Juliet.

The girl crowds softly into his arms, calling his name as if to awaken him from some strange dream.

Suddenly a look of astonishment, pain and relief crosses his white features. Straining the girl to his breast he utters a wild cry. "Norinne, Norinne, my—ugh." A choking sound, a shudder, the tell-tale clutch of the left side, and the people's idol lies across the floor, and the curtain is rung down for the last time.

Skillful physicians stand around the bed of the stricken actor. All that human aid can do is being done to cause a return of consciouness.

"Norinne!"

The girl with dark eyes, velvet cheeks and lips like carnation petals nestles closer into his arms without uttering a word.

For the hundredth time he has raised her head in his trembling hands, and looked patiently down into their dark depths as if imploring them to give up a dead secret. But this time there is a more natural look in his eyes and a more natural tone in his voice.

The physicians nod grimly to each other and ominously counsel their watches.

"But how is it, Norinne. Tell me, little Juliet. Have I not drunk the people's praises and my own heart's sorrow for twenty long years since seeing you? Is not my hair quite gray, and do you not find deep seams along my temples. Tell me, Juliet, tell—"

Ha! with feverish grasp he seizes the slender chain almost hid in the girl's hair as it lies around her white throat. With trembling fingers he pushes the well-known spring. A ghastly look grows over his face as he tears out the little wad of paper that has lain crushed in there so long.

"She is our child. Forgive, dear Albert. I am dying. Norinne."

In vain he sought once more to see the tear-stained face before him. In vain. The film of uncertainty spreads again over his ashen features, as cobwebs of Indian summer over some moon-beamed thicket.

All the anxiety, expectation, grief, despair and control of years melt like smoke or a cloud into a look of the most ineffable sweetness. The sad black eyes soften into "lover-like beauty," and young Romeo, the pet of the green-room, the pride of his superiors, reigns in place of stern despair as shadow passes from the face of the moon in eclipse.

All stoop to catch the low, faint murmur.

"Ah, dear Juliet, my love, my life! Oh, here will I set up my everlasting rest, and shake the yoke of inauspicious stars from this world-wearied flesh. Eyes, look your last! Arms, take your—last embrace! And lips—oh you—the doors of breath—seal—with a righteous—kiss—a date—less bar—gain—to—engross—ing—d-e-a-t-h."

FANNIE EDGAR THOMAS.

A COMPLETE AND AUTHENTIC LIST OF
State, County and other Fairs in 1888.

STATE, PROVINCIAL, ETC.

Am. Institute	New York	Oct. 3-8
Arkansas	Pine Bluff	Oct. 9-13
Buffalo	New York	Sept. 4-14
California	Sacramento	Sept. 3-15
Colorado	Pueblo	Oct. 2-6
Connecticut	Meriden	Sept. 11-14
Dakota	Huron	Sept. 24-30
Del. and Md. Peninsula first Horticultural Exhibition	Wilmington	Sept. 18-21
Delaware	Dover	Sept. 24-29
Georgia	Macon	Oct. 10-19
Illinois	Olney	Sept. 24-28
Illinois Fat Stock	Chicago	Nov. 13-24
Indiana	Indianapolis	Sept. 17-22
Iowa	Des Moines	Aug. 31-Sept. 7
Kansas	Topeka	Sept. 17-22
Kentucky	Lexington	Aug. 28-Sept. 1
Louisiana	Shreveport	Nov. 5-10
Maryland	Hagerstown	Oct. 16-19
Maine	Lewiston	Sept. 11-14
Mass. Bay State	Springfield	Oct. 4-9
Mass. Horticultural	Boston	Sept. 18-21
Michigan	Jackson	Sept. 10-14
Minnesota	St. Paul	Sept. 10-15
Mississippi	Jackson	Oct. 8-13
Missouri	St. Louis	Oct. 1-6
Montana	Helena	Aug. 20-25
Nebraska	Lincoln	Sept. 7-14
N. England, Mass.	Worcester	Sept. 4-7
N. Hamp. Grange	Tilton	Sept. 12-14
New Jersey	Waverly	Sept. 17-21
New York	Elmira	Sept. 17-22
North Carolina	Raleigh	Oct. 16-20
Ohio	Columbus	Sept. 4-19
Ohio Centennial	Cincinnati	July 4-Oct. 27
Ontario, Provincial	Kingston	Sept. 10-15
Oregon	Salem	Sept. 17-21
Pennsylvania	Philadelphia	Sept. 3-15
Rhode Island	Providence	Sept. 24-28
South Carolina	Columbia	Nov. 12-16
Tennessee	Nashville	Sept. 22-29
Texas	Dallas	Oct. 11-31
Vermont	Burlington	Sept. 11-14
Virginia	Richmond	Oct. 3-Nov. 21
West Virginia	Wheeling	Aug. 27-31
Wisconsin	Madison	Sept. 17-27
Wisconsin Indus.	Racine	Sept. 4-8
Wyoming	Cheyenne	Sept. 25-28

COUNTY AND DISTRICT FAIRS

ALABAMA.

Limestone	Athens	Oct. 3-6
Madison	Huntsville	Oct. 9-13
Montgomery	Montgomery	Oct. 22

ARIZONA.

Maricopa	Phœnix	Oct. 15-20

ARKANSAS.

Independence	Batesville	Oct. 23-26
Jefferson	Pine Bluff	Oct. 9-13
Phillips	Helena	Oct. 16-20
White	Judsonia	Oct. 10-12

CALIFORNIA

Butte	Chico	Aug. 21-25
El Dorado	Placerville	Aug. 21-25
Lassen	Susanville	Sept. 24-28
Santa Clara	San Jose	Sept. 24-29
San Joaquin	Stockton	Sept. 18-29
Siskiyou	Yreka	Oct. 3-7
Sonoma	Santa Rosa	Aug. 13-18
Yuba	Marysville	Aug. 28-Sept. 1

COLORADO.

Gunnison	Gunnison	Oct. 1-6
Larimer	Ft. Collins	Sept. 11-14
Weld	Greeley	Oct. 2-5

CONNECTICUT.

Fairfield	Danbury	Oct. 2-6
Fairfield	Norwalk	Sept. 18-21
Hartford	Bristol	Sept. 24-28
Hartford	Cherry Park, Collinsv'e	Sept. 19-20
Litchfield	New Milford	Sept. 11-13
Litchfield	Watertown	Sept. 18-20
Middlesex	Chester	Oct. 3
Middlesex	Clinton	Oct. 10
New Haven	Meriden	Sept. 11-14
New Haven	Guilford	Sept. 26
New London	Norwich	Sept. 18-20
Windham	Brooklyn	Sept. 18-20
Windham	Willimantic	Sept. 26-28

CONNECTICUT DISTRICT.

Hartford	Southington	Sept. 18-20
Hartford	Simsbury	Oct. 3-4

DAKOTA.

Beadle	Mitchell	Oct. 24-30
Charles Mix	Castalia	Sept. 17-19
Grant	Millbank	Oct. 2-4
Spink	Ashton	Sept. 18-21
Turner	Parker	Sept. 19-21

IDAHO.

Bingham	Eagle Rock	Sept. 13-15

ILLINOIS.

Adams	Camp Point	Sept. 3-7
Boone	Belvidere	Sept. 4-7
Brown	Mt. Sterling	Aug. 27-31
Bureau	Princeton	Sept. 11-15
Carroll	Mt. Carroll	Sept. 10-14
Champaign	Champaign	Aug. 21-24
Christian	Assumption	Sept. 5-7
Christian	Pana	Sept. 11-15
Coles	Charleston	Sept. 11-15
Crawford	Robinson	Sept. 11-15
Cumberland	Toledo	Sept. 18-21
DeKalb	Sycamore	Sept. 11-14
DeWitt	Clinton	Sept. 10-14
DeWitt	Farmer City	Aug. 28-31
Douglas	Camargo	Sept. 18-21
DuPage	Wheaton	Sept. 11-13
Edgar	Paris	Sept. 3-7
Edwards	Albion	Aug. 18-21
Effingham	Watson	Sept. 4-7
Fayette	Vandalia	Sept. 18-21
Ford	Piper City	Sept. 18-21
Franklin	Benton	Sept. 19-22
Fulton	Canton	Sept. 4-7
Fulton	Avon	Sept. 18-21
Gallatin	Shawneetown	Aug. 28-Sept. 1
Greene	Carrollton	Oct. 16-19
Hancock	Carthage	Sept. 10-14
Hancock	Warsaw	Aug. 21-24
Henderson	Biggsville	Sept. 4-7
Henry	Kewanee	Sept. 3-7
Henry	Cambridge	Aug. 27-31
Iroquois	Watseka	Aug. 13-17
Jasper	Newton	Sept. 11-14
Jefferson	Mount Vernon	Sept. 18
Jersey	Jerseyville	Oct. 9-12
Jo Daviess	Warren	Sept. 18-22
Jo Daviess	Galena	Oct. 2-5
Kankakee	Kankakee	Sept. 18-21
Kendall	Yorkville	Sept. 11-14
Knox	Knoxville	Sept. 3-7
Lake	Libertyville	Sept. 19-22
Lake	Waukegan	Sept. 10-15
La Salle	Mendota	Sept. 3-8
Livingston	Fairbury	Sept. 2-7
Logan	Lincoln	Aug. 27-31
Logan	Atlanta	Sept. 4-7
Macoupin	Carlinville	Sept. 4-7
Marshall	Wenona	Sept. 10-14
Massac	Metropolis	Oct. 10-13
McDonough	Macomb	Aug. 27-31
McHenry	Marengo	Sept. 18-21
McHenry	Woodstock	Sept. 11-14
McLean	Bloomington	Sept. 11-14
Menard	Petersburg	Sept. 4-7
Mercer	Aledo	Sept. 18-21
Montgomery	Hillsboro	Sept. 18-21
Moultrie	Sullivan	Sept. 3-7
Ogle	Oregon	Sept. 18-21
Ogle	Rochelle	Sept. 14-17
Peoria	Dunlap	Sept. 4-7
Perry	Pinckneyville	Oct. 2-5
Piatt	Monticello	Aug. 13-17
Pike	Griggsville	Aug. 14-17
Pike	Pittsfield	Aug. 21-24
Pope	Golconda	Oct. 2-5
Randolph	Chester	Sept. 25-28
Rock Island	Coe	Sept. 5-7
Rock Island	Port Byron	Sept. 5-7
Saline	Eldorado	Aug. 21-24
Saline	Harrisburg	Oct. 2-5
Schuyler	Rushville	Aug. 21-24
Shelby	Shelbyville	Sept. 18-22
St. Clair	Belleville	Sept. 11-14
Stark	Toulon	Sept. 11-14
Stark	Wyoming	Aug. 21-24
Stevenson	Freeport	Sept. 3-7
Tazewell	Mackinaw	Aug. 28-31
Tazewell	Delevan	Sept. 10-11
Union	Anna	Aug. 28-31
Union	Jonesboro	Sept. 11-14
Vermillion	Catlin	Aug. 21-25
Wabash	Mt. Carmel	Sept. 5-8
Warren	Monmouth	Sept. 11-14
White	Carmi	Sept. 4-8
Whiteside	Morrison	Sept. 4-7
Whiteside	Albany	Aug. 28-31
Williamson	Marion	Sept. 25-28
Winnebago	Rockford	Aug. 27-31

ILLINOIS DISTRICT.

Hancock	La Harpe	Sept. 3-7
Iroquois	Milford	Aug. 21-24
Jackson	Carbondale	Oct. 8-12
McDonough	Bushnell	Aug. 21-24
Vermillion	Hoopeston	Aug. 27-31
Woodford	El Paso	Sept. 17-21

INDIANA.

Allen	Fort Wayne	Sept. 4-7
Blackford	Hartford City	Aug. 22-25
Boone	Lebanon	Aug. 20-24
Cass	Logansport	Aug. 27-31
Clark	Charlestown	Sept. 5-10
Clinton	Frankfort	Aug. 27-31
Daviess	Washington	Oct. 1-6
Dearborn	Lawrenceburg	Aug. 21-25
Decatur	Greensburg	Aug. 28-31
Delaware	Muncie	Aug. 21-25
Elkhart	Goshen	Sept. 4-7
Fulton	Rochester	Sept. 5-8
Gibson	Princeton	Sept. 10-15
Grant	Marion	Aug. 28-31
Greene	Linton	Oct. 1-6
Hamilton	Noblesville	Aug. 27-31
Hancock	Greenfield	Aug. 21-24
Harrison	Corydon	Aug. 27-31
Henry	New Castle	Aug. 14-18
Howard	Kokomo	Sept. 10-15
Huntington	Huntington	Sept. 25-29
Jackson	Brownstown	Sept. 18-21
Jackson	Seymour	Sept. 11-15
Jasper	Rensselaer	Aug. 21-24
Jay	Portland	Sept. 25-28
Jefferson	Wirt Station	Sept. 4-6
Jennings	No. Vernon	Aug. 7-10
Knox	Vincennes	Oct. 8-13
Lagrange	Lagrange	Sept. 24-27
Lake	Crown Point	Sept. 18-21
Laporte	Laporte	Oct. 2-6
Lawrence	Bedford	Sept. 11-15
Madison	Anderson	Sept. 3-7
Monroe	Bloomington	Sept. 4-7
Montgomery	Crawfordsville	Sept. 10-14
Newton	Morocco	Sept. 11-14
Noble	Ligonier	Sept. 11-14
Parke	Rockville	Aug. 20-24
Perry	Rome	Oct. 1-5
Pike	Petersburg	Sept. 3-7
Porter	Valparaiso	Sept. 21-24
Posey	New Harmony	Sept. 17-21
Randolph	Winchester	Aug. 28-31
Ripley	Osgood	Aug. 14-18
Rush	Rushville	Sept. 11-15
Shelby	Shelbyville	Sept. 4-8
Spencer	Rockport	Sept. 3-8
Steuben	Angola	Sept. 18-21
Sullivan	Sullivan	Sept. 10-15
Tippecanoe	Lafayette	Sept. 3-8
Tipton	Tipton	Aug. 13-17
Vermillion	Eugene	Aug. 20-24
Vigo	Terre Haute	Aug. 27-31
Wabash	Wabash	Sept. 11-14
Warren	West Lebanon	Aug. 14-19
Warrick	Boonville	Aug. 27-Sept. 1
Washington	Salem	Aug. 27-31
Wayne	Dalton	Sept. 11-14

INDIANA DISTRICT.

Dekalb	Waterloo	Sept. 24-28
Fountain	Covington	Sept. 24-28
Grant	Fairmount	Sept. 24-28
Hamilton	Carmel	Aug. 21-24
Hamilton	Sheridan	Sept. 3-7
Hendricks	No. Salem	Sept. 3-7
Henry	Knightstown	Aug. 28-31
Howard	Poplar Grove	Oct. 1-5
Huntington	Warren	Sept. 4-8
Jackson	Seymour	Sept. 11-15
Jasper	Francisville	Sept. 25-28
Jasper	Remington	Aug. 28-31
Johnson	Urmeyville	Oct. 4-6
Kosciusko	Warsaw	Sept. 10-15
Marion	Acton	Aug. 28-31
Marion	Lawrence	Sept. 4-7
Martin	Loogootee	Sept. 25-29
Miami	Macy	Sept. 26-29
Miami	Xenia	Aug. 21-24
Montgomery	New Ross	Aug. 13-18
Noble	Kendallville	Oct. 1-5
Orange	Orleans	Sept. 26-29
Parke	Bridgeton	Aug. 20-24
St. Joseph	So. Bend	Sept. 11-14
Switzerland	E. Enterprise	Sept. 11-14
Vermilion	Newport	Oct. 1-5
Wabash	No. Manchester	Oct. 2-5
Washington	Pekin	Sept. 11-15
Wayne	Dalton	Sept. 11-14

IOWA.

Adams	Corning	Sept. 17-22
Audubon	Audubon	Sept. 11-14
Benton	Vinton	Sept. 18-21
Boone	Ogden	Sept. 11-14
Buchanan	Independence	Sept. 11-14
Buena Vista	Alta	Sept. 12-14
Butler	Allison	Sept. 11-13
Calhoun	Rockwell City	Sept. 25-27
Cass	Atlantic	Sept. 11-14
Cerro Gordo	Mason City	Sept. 18-20
Chicasaw	New Hampton	Sept. 12-14
Clarke	Osceola	Sept. 11-14
Clay	Spencer	Sept. 19-21
Clayton	Garnerville	Sept. 25-28
Clayton	National	Sept. 25-28
Clinton	DeWitt	Sept. 18-21
Dallas	Adel	Sept. 18-21
Davis	Bloomfield	Aug. 21-24
Decatur	Leon	Sept. 26-28
Delaware	Manchester	Sept. 11-14
Des Moines	Burlington	Sept. 10-14
Fayette	West Union	Sept. 4-7
Floyd	Charles City	Sept. 12-14
Franklin	Hampton	Sept. 11-14
Greene	Jefferson	Aug. 28-31
Grundy	Grundy Center	Sept. 11-13
Guthrie	Menlo	Sept. 25-28
Guthrie	Guthrie Center	Sept. 25-29
Hancock	Britt	Sept. 18-20
Hardin	Eldora	Sept. 18-21
Harrison	Missouri Valley	Oct. 1-4
Henry	Mt. Pleasant	Aug. 28-30
Howard	Cresco	Sept. 11-14
Humboldt	Humboldt	Sept. 12-14
Iowa	Marengo	Sept. 13-15
Jackson	Maquoketa	Aug. 21-24
Jasper	Newton	Sept. 11-14
Jefferson	Fairfield	Sept. 18-20
Johnson	Iowa City	Aug. 27-30
Jones	Monticello	Aug. 27-31
Keokuk	Sigourney	Aug. 28-31
Kossuth	Algona	Sept. 18-20
Lee	Donnellson	Sept. 5-7
Louisa	Wapello	Aug. 28-31
Lucas	Chariton	Sept. 12-14
Madison	Winterset	Sept. 24-27
Mahaska	Oskaloosa	Aug. 21-24
Marion	Knoxville	Aug. 28-31
Mills	Malvern	Sept. 18-20
Mitchell	Osage	Sept. 12-14
Montgomery	Red Oak	Sept. 10-14
Osceola	Sibley	Sept. 18-20
Page	Clarinda	Sept. 3-7
Palo Alto	Emmetsburg	Oct. 3-5
Polk	Des Moines	Aug. 31-Sept. 7
Ringgold	Mt. Ayr	Sept. 7-12
Sac	Sac City	Aug. 28-30
Shelby	Harlan	Sept. 17-20
Story	Nevada	Sept. 11-14
Taylor	Bedford	Sept. 11-14
Union	Afton	Sept. 11-14
Van Buren	Keosauqua	Sept. 12-14
Wapello	Ottumwa	Aug. 13-17
Warren	Indianola	Oct. 2-5
Washington	Washington	Aug. 21-24
Wayne	Corydon	Aug. 27-31
Webster	Fort Dodge	Sept. 11-14
Winnebago	Forrest City	Sept. 25-26
Winneshiek	Burr Oak	Aug. 28-31
Wright	Clarion	Sept. 4-7

IOWA DISTRICT.

Adams	Nevinville	Sept. 11-14
Appanoose	Moulton	Sept. 11-14
Carroll	Manning	Sept. 11-14
Clayton	Strawberry Point	Sept. 18-21
Cedar	Mechanicsville	Sept. 11-14
Harrison	Dunlap	Sept. 26-28
Henry	Winfield	Sept. 4-7
Keokuk	Richland	Aug. 28-31
Lee	West Point	Sept. 11-14
Mahaska	New Sharon	Aug. 21-23
Muscatine	West Liberty	Sept. 11-13
O'Brien	Sheldon	Sept. 5-7
Page	Shenandoah	Sept. 11-14
Poweshiek	Brooklyn	Aug. 30-Sept. 1
Sac	Odebolt	Sept. 17-20
Scott	Mt. Joy	Sept. 11-14
Tama	Traer	Sept. 11-13
Van Buren	Milton	Aug. 28-31
Wapello	Agency	Oct. 2-5
Wayne	Lineville	Sept. 11-14
Wayne	Seymour	Sept. 24-28

KANSAS.

Anderson	Garnett	Aug. 28-31
Bourbon	Fort Scott	Sept. 11-14
Brown	Hiawatha	Sept. 4-7
Chase	Elmdale	Sept. 26-28
Cherokee	Columbus	Oct. 11-14
Cheyenne	Wano	Sept. 15-18
Cheyenne	St. Francis	Sept. 26-29
Clay	Clay Center	Sept. 4-7
Coffey	Burlington	Sept. 10-14
Cowley	Winfield	Sept. 3-7
Crawford	Girard	Sept. 25-28
Davis	Junction City	Sept. 20-22
Dickinson	Hope	Sept. 18-21
Doniphan	Troy	Sept. 25-28
Elk	Howard	Sept. 19-21
Ellis	Hays City	Oct. 2-4
Franklin	Ottawa	Sept. 24-28
Harvey	Newton	Sept. 11-14
Jefferson	Oskaloosa	Sept. 11-14
Jewell	Mankato	Sept. 18-21
Linn	LaCygne	Sept. 4-7
Linn	Mound City	Sept. 17-21
Linn	Pleasanton	Sept. 11-14
Marion	Peabody	Sept. 5-7
Mitchell	Cawker City	Sept. 25-28
Montgomery	Independence	Sept. 4-8
Morris	Council Grove	Sept. 25-28
Nemaha	Seneca	Sept. 18-21
Nemaha	Sabetha	Aug. 28-31
Osage	Burlingame	Sept. 11-14
Osborne	Osborne	Sept. 11-14
Ottawa	Minneapolis	Sept. 25-28
Phillips	Phillipsburg	Sept. 18-21
Pottawatomie	Wamego	Sept. 4-7
Pratt	Pratt City	Sept. 4-7
Reno	Hutchinson	Oct. 2-5
Riley	Manhattan	Sept. 18-21
Rooks	Plainville	Sept. 25-28
Rush	Lacrosse	Sept. 19-21
Saline	Salina	Sept. 25-28
Sedgwick	Wichita	Aug. 27-Sept. 1
Smith	Smith Centre	Sept. 19-21
Washington	Greenleaf	Sept. 12-14
Woodson	Neosho Falls	Sept. 24-29

KENTUCKY.

Adair	Columbia	Aug. 21-24
Anderson	Lawrencebu'h	Aug. 21-24
Bourbon	Paris	Sept. 4-8
Campbell	Alexandria	Sept. 4-8
Christian	Hopkinsville	Oct. 3-6
Crittenden	Marion	Oct. 16-20
Daviess	Owensboro	Oct. 9-14
Hardin	Elizabethtown	Sept. 11-14
Hart	Horse Cave	Sept. 18-21
Henderson	Henderson	Oct. 2-6
Hopkins	Madisonville	Oct. 10-13
Jefferson	Fern Creek	Aug. 28-30
Madison	Kirksville	July 27-28
Mason and Bracken	Germantown	Oct. 10-13
Mason	Maysville	Aug. 22-25
Mercer	Harrodsburg	Aug. 14-17
Muhlenberg	Greenville	Oct. 17-20
Nelson	Bardstown	Sept. 4-8
Ohio	Hartford	Oct. 3-6
Pulaski	Somerset	Sept. 11-14
Union	Uniontown	Aug. 14-18
Shelby	Shelbyville	Aug. 28-31
Warren	Bowling Green	Sept. 5-8

MAINE.

Androscoggin	Lewiston	Sept. 11-14
Aroostook	Houlton	Sept. 27-28
Cumberland	Gorham	Sept. 18-20
Cumberland	Gray Corner	Sept. 18-20
Cumberland	Bridgton	Oct. 10-15
Kennebec	Waterville	Sept. 18-19
Kennebec	Readfield	Sept. 25-27
Knox	Rockland	Sept. 18-21
Lincoln	Damariscotta	Sept. 25-28
Oxford	South Paris	Oct. 2-4
Penobscot	Bangor	Aug. 28-31
Penobscot	Exeter	Sept. 25-27
Penobscot	Lee	Oct. 4-5
Sagadahoc	Topsham	Oct. 9-11
Somerset	Skowhegan	Sept. 18-20
Washington	Machias	Sept. 19-20
York	Saco	Sept. 25-28

MARYLAND.

Cecil	Elkton	Oct. 2-5
Frederick	Frederick	Oct. 9-12
Hartford	Bel Air	Oct. 9-12
Talbot	Easton	Oct. 18-21

MASSACHUSETTS.

Barnstable	Barnstable	Sept. 25-26
Berkshire	Great Barrington	Sept. 26-28
Berkshire	North Adams	Sept. 18-20
Bristol	Taunton	Sept. 25-27
Dukes	West Tisbury	Oct. 2-4
Essex	Peabody	Sept. 25-26
Franklin	Charlemont	Sept. 13-14
Franklin	Greenfield	Sept. 27-28
Hampden	Palmer	Sept. 11-12
Hampshire	Northampton	Oct. 3-4
Middlesex	Concord	Sept. 25-26
North Middlesex	Lowell	Sept. 19-20
Plymouth	Hingham	Sept. 25-26
Plymouth	Marshfield	Sept. 12-14
Suffolk	Boston	Sept. 18-21
Worcester	Athol	Sept. 18-19
Worcester	Barre	Sept. 27-28
Worcester	Fitchburg	Sept. 25-26
Worcester	Sturbridge	Sept. 13-14
Worcester	Uxbridge	Sept. 25-26
Worcester	Worcester	Sept. 4-7

MICHIGAN.

Allegan	Plainwell	Sept. 23-29
Allegan	Allegan	Oct. 2-5
Antrim	Bellaire	Sept. 24-26
Barry	Hastings	Sept. 25-28
Bay	Bay City	Sept. 25-27
Berrien	Niles	Sept. 18-21
Branch	Coldwater	Sept. 24-28
Calhoun	Marshall	Oct. 2-5
Clinton	St. Johns	Oct. 2-5
Clinton	Ovid	Oct. 9-12
Eaton	Charlotte	Oct. 4-7
Eaton	Eaton Rapids	Oct. 2-4
Genesee	Flint	Sept. 17-21
Genesee	Fentonville	Oct. 2-5
Grand Traverse	Traverse City	Sept. 18-20
Gratiot	Ithaca	Sept. 25-28
Ingham	Stockbridge	Oct. 2-4
Ionia	Hubbardston	Sept. 18-21
Ionia	Ionia	Sept. 25-28
Kent	Grand Rapids	Sept. 17-21
Lapeer	Lapeer	Sept. 24-27
Lapeer	Hadley	Oct. 2-4
Lenawee	Adrian	Sept. 25-28
Macomb	Armada	Oct. 3-5
Macomb	Romeo	Oct. 9-12
Midland	Midland	Sept. 4-6
Monroe	Petersburgh	Oct. 2-5
Montcalm	Greenville	Oct. 2-5
Oakland	Milford	Oct. 9-11
Oakland	Pontiac	Sept. 25-28
Oakland	Rochester	Oct. 2-5
Oceana	Hart	Sept. 11-14
Ogemaw	West Branch	Sept. 25-27
Osceola	Evart	Sept. 26-28
Ottawa	Berlin	Sept. 25-28
St. Joseph	Centreville	Sept. 18-21
Tuscola	Vassar	Sept. 25-28
Washtenaw	Ypsilanti	Sept. 18-21

MINNESOTA.

Anoka	Anoka	Sept. 15-17
Blue Earth	Garden City	Sept. 5-7
Clay	Glyndon	Oct. 2-4
Dakota	Farmington	Sept. 26-28
Faribault	Winnebago City	Sept. 26-28
Hubbard	Park Rapids	Sept. 12-13
McLeod	Hutchinson	Sept. 18-21
Mower	Austin	Sept. 4-6
Nicollet	St. Peter	Sept. 20-22
Olmstead	Rochester	Sept. 3-8
Ramsey	Hamline	Sept. 10-15
Scott	Shakopee	Oct. 1-3
Stearns	St. Cloud	Sept. 18-22

MISSISSIPPI.

Lincoln	Brookhaven	Oct. 16

MISSOURI.

Atchison	Tarkio	Aug. 28-31
Buchanan	St. Joseph	Sept. 10-15
Callaway	Fulton	Aug. 14-18
Cass	Belton	Aug. 28-31
Chariton	Keytesville	Oct. 2-6
Dallas	Buffalo	Sept. 12-15
Franklin	Washington	Sept. 6-8
Greene	Springfield	Sept. 3-8
Henry	Clinton	Sept. 5-8
Jackson	Kansas City	Sept. 17-22
Jasper	Sarcoxie	Oct. 2-6
Johnson	Holden	Aug. 21-24
Lafayette	Higginsville	Aug. 21
Lawrence	Mt. Vernon	Sept. 25-28
Lewis	La Grange	Aug. 29-31
Linn	Brookfield	Sept. 26-29
Marion	Palmyra	Oct. 9-13
Marion	Hannibal	Aug. 14-18
Moniteau	California	Sept. 18-21
Monroe	Paris	Aug. 28-31
Montgomery	Montgomery City	Aug. 28-Sept. 1
Nodaway	Maryville	Aug. 20-25
Pettis	Sedalia	Aug. 14-18
Platte	Platte City	Aug. 28-Sept. 1
Putnam	Unionville	Sept. 12-15
Shelby	Shelbina	Sept. 4-7
St. Charles	St. Charles	Sept. 11-13
St. Francois	Farmingham	Sept. 18-21
Sullivan	Milan	Sept. 5-8

MISSOURI DISTRICT.

Boone	Columbia	Aug. 21-25
Caldwell	Hamilton	Aug. 27-30
Grundy	Trenton	Sept. 11-14
Harrison	Ridgeway	Aug. 30-Sept. 1
Holt	Maitland	Aug. 27-31
Lewis	Williamstown	Aug. 20-25
Moniteau	Tipton	Aug. 29-Sept. 1
Ray	Lawson	Aug. 21-24

NEBRASKA.

Adams	Hastings	Sept. 4-7
Antelope	Neligh	Sept. 12-14
Brown	Long Pine	Sept. 25-28
Buffalo	Kearney	Sept. 18-21
Clay	Clay Center	Sept. 25-28
Cedar	Hartington	Sept. 18-20
Colfax	Schuyler	Sept. 19-21
Custer	Broken Bow	Sept. 21-24
Dawson	Plum Creek	Sept. 25-28
Dixon	Ponca	Sept. 11-14
Dodge	Fremont	Oct. 2-5
Fillmore	Geneva	Sept. 25-28
Franklin	Franklin	Sept. 20-22
Furnas	Beaver City	Sept. 18-20
Gage	Beatrice	Sept. 4-7
Gage	Blue Springs	Sept. 18-21
Greeley	Greeley Centre	Sept. 4-6
Hall	Grand Island	Sept. 18-21
Hamilton	Aurora	Sept. 18-21
Hitchcock	Culbertson	Sept. 26-28
Jefferson	Fairbury	Sept. 25-28
Johnson	Tecumseh	Sept. 18-21
Kearney	Minden	Sept. 4-7
Knox	Creighton	Sept. 18-21
Lancaster	Lincoln	Sept. 7-14
Nance	Fullerton	Oct. 3-5
Nemaha	Auburn	Oct. 2-5
Nuckolls	Nelson	Sept. 20-22
Platte	Columbus	Sept. 26-28
Polk	Osceola	Sept. 3-6
Richardson	Salem	Sept. 18-21
Sarpy	Papillion	Sept. 17-20
Seward	Seward	Sept. 26-29
Thayer	Hebron	Sept. 3-6
Valley	Ord	Oct. 2-4
Wayne	Wayne	Sept. 26-28
Webster	Red Cloud	Sept. 25-28
York	York	Sept. 18-21

NEBRASKA DISTRICT.

Dixon	Wakefield	Sept. 18-20
Douglas	Omaha	Sept. 3-8
Fillmore	Fairmont	Aug. 28-31
Richardson	Fall City	Sept. 25-29

NEW HAMPSHIRE.

Belknap	Laconia	Sept. 4-7

NEW JERSEY.

Atlantic	Egg Harbor City	Sept. 24-26
Burlington	Mt. Holly	Oct. 8-12
Cumberland	Bridgeton	Sept. 5-6
Hunterdon	Flemington	Sept. 25-28
Monmouth	Freehold	Sept. 25-27
Salem	Woodstown	Sept. 11-13
Sussex	Newton	Oct. 2-5

NEW YORK.

Allegany	Angelica	Sept. 25-27
Allegany	Cuba	Sept. 11-14
Broome	Whitney's Point	Sept. 4-7
Chautauqua	Jamestown	Sept. 3-6
Chenango	Norwich	Sept. 4-7
Clinton	Plattsburg	Sept. 18-21
Delaware	Deposit	Sept. 18-20
Erie	Hamburgh	Sept. 18-21
Fulton	Johnstown	Sept. 3-6
Genesee	Batavia	Sept. 25-27
Jefferson	Carthage	Sept. 4-6
Lewis	Lowville	Sept. 18-21
Livingston	Genesee	Oct. 3-4
Monroe	Rochester	Sept. 25-28
Montgomery	Fonda	Sept. 4-7
Ontario	Canandaigua	Sept. 25-27
Orange	Goshen	Sept. 18-21
Orleans	Albion	Sept. 20-22
Oswego	Oswego	Sept. 11-14
Otsego	Cooperstown	Sept. 17-19
Queens	Mineola	Sept. 25-28
Rockland	Spring Valley	Sept. 11-14
Schoharie	Schoharie	Sept. 17-19
Seneca	Waterloo	Sept. 25-27
St. Lawrence	Canton	Sept. 11-13
Steuben	Hornellsville	Aug. 27-Sept. 1
Steuben	Prattsburgh	Sept. 11-13
Steuben	Bath	Sept. 25-28
Suffolk	Riverhead	Oct. 2-4
Sullivan	Monticello	Sept. 4-6
Tioga	Owego	Sept. 11-13
Tompkins	Dryden	Sept. 26-28
Tompkins	Ithaca	Sept. 4-7
Ulster	Ellenville	Sept. 25-27
Washington	Fort Edward	Sept. 18-21
Wayne	Clyde	Sept. 27-29
Wayne	Lyons	Oct. 4-6
Westchester	White Plains	Sept. 24-29
Wyoming	Warsaw	Oct. 3-4
Wyoming	Perry	Sept. 27-28
Yates	Penn Yann	Sept. 18-20

OHIO.

Adams	Winchester	Sept. 11-14
Allen	Lima	Sept. 4-7
Ashtabula	Jefferson	Sept. 25-28
Athens	Athens	Aug. 29-31
Auglaize	Wapakoneta	Oct. 2-5
Belmont	St. Clairsville	Sept. 5-7
Brown	Georgetown	Oct. 2-5
Carroll	Carrollton	Oct. 2-5
Champaign	Urbana	Aug. 28-31
Clarke	Springfield	Aug. 20-24
Clermont	New Boston	Sept. 4-7
Clinton	Sabina	Aug. 20-24
Columbiana	New Lisbon	Sept. 25-27
Coshocton	Coshocton	Oct. 10-12
Crawford	Bucyrus	Sept. 25-28
Cuyahoga	Chagrin Falls	Sept. 11-14
Darke	Greenville	Sept. 17-21
Defiance	Defiance	Aug. 27-Sept. 1
Delaware	Delaware	Aug. 28-31
Erie	Sandusky	Sept. 18-21
Fairfield	Lancaster	Oct. 9-13
Fayette	Washington C. H.	Aug. 28-31
Fulton	Wauseon	Sept. 4-7
Gallia	Gallipolis	Aug. 30-Sept. 1
Geauga	Burton	Sept. 18-21
Greene	Jamestown	Aug. 14-17
Hancock	Findlay	Sept. 12-15
Hamilton	Carthage	Aug. 21-24
Hardin	Ada	Sept. 18-21
Hardin	Kenton	Sept. 4-7
Harrison	Cadiz	Oct. 2-5
Harrison	Smyrna	Sept. 11-13
Henry	Napoleon	Sept. 10-14
Hocking	Logan	Oct. 3-6
Holmes	Millersburg	Sept. 25-28
Huron	Norwalk	Sept. 11-14
Jefferson	Smithfield	Sept. 26-28
Knox	Mt. Vernon	Aug. 28-31
Lake	Painesville	Sept. 10-13
Licking	Newark	Oct. 2-6
Licking	Pataskala	Aug. 28-31
Logan	Bellefontaine	Oct. 2-5
Lorain	Elyria	Sept. 4-7
Lorain	Wellington	Aug. 28-31
Mahoning	Canfield	Oct. 2-4
Mahoning	Youngstown	Sept. 18-21
Marion	Marion	Sept. 25-28
Medina	Medina	Sept. 4-6
Meigs	Pomeroy	Sept. 5-7
Mercer	Celina	Sept. 25-28
Miami	Troy	Oct. 1-5
Monroe	Woodsfield	Sept. 11-13
Montgomery	Dayton	Sept. 17-21
Morgan	McConnelsville	Oct. 9-12
Morrow	Mt. Gilead	Oct. 2-5
Muskingum	Zanesville	Aug. 28-31
Noble	Sarahsville	Sept. 5-7
Ottawa	Port Clinton	Sept. 26-28
Paulding	Paulding	Sept. 11-14
Perry	New Lexington	Sept. 26-28
Perry	Somerset	Oct. 16-18
Pickaway	Circleville	Oct. 2-5
Portage	Ravenna	Sept. 26-28
Preble	Eaton	Sept. 24-28
Putnam	Ottawa	Oct. 2-6
Richland	Mansfield	Aug. 28-31
Richland	Plymouth	Oct. 2-5
Sandusky	Clyde	Sept. 25-28
Sandusky	Fremont	Oct. 2-5
Seneca	Fostoria	Aug. 21-25
Seneca	Tiffin	Sept. 11-14
Shelby	Sidney	Sept. 25-28
Stark	Canton	Sept. 24-28
Summit	Akron	Oct. 2-5
Trumbull	Hartford	Sept. 4-7
Trumbull	Warren	Sept. 6-8
Tuscarawas	Canal Dover	Oct. 2-5
Union	Marysville	Oct. 2-5
Van Wert	Van Wert	Sept. 4-7
Warren	Lebanon	Sept. 28-31
Washington	Marietta	Sept. 12-14
Wayne	Wooster	Oct. 2-5
Wayne	Orrville	Oct. 9-12
Wood	Bowling Green	Oct. 2-6
Wood	Tontogany	Sept. 25-29
Wyandot	Upper Sandusky	Oct. 2-5

OHIO DISTRICT.

Belmont	Barnesville	Oct. 9-11
Clinton	Martinsville	Sept. 4-7
Defiance	Hicksville	Sept. 18-21
Greene	Jamestown	Aug. 14-17
Licking	Pataskala	Aug. 28-31
Lucas	Toledo	Aug. 27-31
Montgomery	Dayton	Sept. 17-21
Portage	Deerfield	Sept. 27-29
Richland	Shelby	Sept. 18-21
Stark	Marlboro	Oct. 4-6

PENNSYLVANIA.

Armstrong	Parker	Sept. 18-21
Armstrong	Dayton	Sept. 25-28
Beaver	Beaver	Sept. 25-28
Bedford	Bedford	Sept. 18-21
Berks	Reading	Sept. 4-7
Berks	Kutztown	Oct. 3-6
Blair	Hollidaysburg	Sept. 11-14
Bradford	Troy	Sept. 11-14
Bradford	Towanda	Sept. 25-27
Bucks	Doylestown	Oct. 2-5
Butler	Butler	Sept. 11-14
Butler	Millerstown	Sept. 4-7
Carbon	Lehighton	Oct. 2-5
Clarion	Clarion	Sept. 25-28
Chester	Oxford	Sept. 26-28
Columbia	Berwick	Sept. 12-15
Columbia	Bloomsburg	Oct. 10-13
Crawford	Cambridge	Sept. 5-7
Crawford	Cochranton	Sept. 12-14
Crawford	Conneautville	Sept. 26-28
Crawford	Titusville	Sept. 18-21
Cumberland	Carlisle	Sept. 25-28
Erie	Erie	Sept. 18-21
Erie	Wattsburg	Sept. 25-27
Fayette	Uniontown	Oct. 2-5
Greene	Carmichael's	Sept. 25-27
Green	Waynesburg	Sept. 11-13
Indiana	Indiana	Oct. 2-5
Jefferson	Brookville	Sept. 11-14
Jefferson	Punxsutawney	Sept. 18-21
Juniata	Port Royal	Sept. 25-28
Lackawanna	Scranton	Sept. 18-21
Lancaster	Lancaster	Sept. 17-21
Lehigh	Allentown	Sept. 24-28
Luzerne	Dallas	Oct. 2-5
McKean	Port Allegany	Sept. 13-15
Mercer	Mercer	Sept. 10-12
Mercer	Stoneboro	Sept. 25-27
Montour	Danville	Sept. 16-19
Montour	Washingtonville	Oct. 12-15
Montgomery	Pottstown	Sept. 25-28
Northampton	Easton	Sept. 11-15
Northampton	Nazareth	Oct. 2-5
Perry	Newport	Sept. 18-21
Schuylkill	Orwigsburg	Oct. 2-5
Schuylkill	Ringtown	Sept. 12-14
Sullivan	Forksville	Oct. 3-5
Susquehanna	Montrose	Sept. 12-13
Susquehanna	Hartford	Sept. 26-27
Tioga	Wellsboro	Sept. 11-14
Tioga	Mansfield	Sept. 25-28
Union	Lewisburg	Sept. 4-7
Venango	Franklin	Sept. 4-7
Warren	Warren	Sept. 18-21
Washington	Burgettstown	Oct. 2-4
Washington	Washington	Sept. 4-7
Westmoreland	Greensburg	Sept. 18-21
Wyoming	Tunkhannock	Sept. 12-14
York	Hanover	Sept. 18-21
York	York	Oct. 2-5

RHODE ISLAND.

Providence	Narragansett Park	Sept. 24-28
Washington	W. Kingston	Sept. 18-20
Washington	Westerly	Sept. 18-20

SOUTH CAROLINA.

Marion	Marion	Nov. 7-9

TENNESSEE.

Bedford	Shelbyville	Sept. 6-8
DeKalb	Alexandria	Sept. 20-22
Gibson	Trenton	Oct. 9
Rutherford	Murfreesboro	Sept. 11-15
Wilson	Lebanon	Sept. 6-8

VERMONT.

Caledonia	St. Johnsbury	Sept. 18-20
Franklin	St. Albans	Aug. 29-31
Lamoille	Morristown	Sept. 25-27
Rutland	Rutland	Sept. 18-20

VIRGINIA.

Accomack	Keller	Aug. 21-25
Albemarle	Scottsville	Sept. 19-21
Augusta	Staunton	Sept. 25-28
Fairfax	Grange Camp	Sept. 11-18
Frederick	Winchester	Oct. 9-12
Loudoun	Leesburg	Sept. 11-13

WASHINGTON TERRITORY.

Walla Walla	Walla Walla	Oct. 1-6

WEST VIRGINIA.

Harrison	Clarksburg	Sept. 11-14
Jackson	Ravenswood	Sept. 18-21
Mason	Point Pleasant	Sept. 11-14
Monroe	Alderson	Sept. 11-14
Ritchie	Pennsboro	Sept. 18-20
Tyler	Middlebourne	Sept. 5-7

WISCONSIN.

Brown	De Pere	Sept. 4-7
Chippewa	Chippewa Falls	Sept. 4-7
Dane	Madison	Oct. 1-6
Dunn	Menomonee	Sept. 12-14
Fond du Lac	Fond du Lac	Sept. 11-14
Grant	Boscobel	Sept. 11-14
Grant	Lancaster	Sept. 19-21
Green	Monroe	Sept. 12-15
Jefferson	Watertown	Sept. 24-28
Kewaunee	Kewaunee	Sept. 24-26
La Crosse	West Salem	Sept. 4-7
Marathon	Wausau	Sept. 17-19
Monroe	Sparta	Sept. 11-13
Outagamie	Hortonville	Sept. 26-28
Ozaukee	Saukville	Sept. 26-27
Pierce	Ellsworth	Sept. 26-28
Portage	Amherst	Sept. 25-27
Racine	Racine	Sept. 4-7
Rock	Janesville	Sept. 11-14
Sauk	Baraboo	Sept. 11-14
Sheboygan	Sheboygan Falls	Sept. 18-22
Vernon	Viroqua	Sept. 26-28
Walworth	Elkhorn	Sept. 25-28
Waukesha	Waukesha	Aug. 28-31

CANADA.

Carleton	Ottawa	Sept. 24-29
Elgin	Wallacetown	Oct. 2-3
Elgin	Rodney	Oct. 13
Frontenac	Kingston	Sept. 10-15
Glengary	Williamstown	Sept. 26-27
Grey	Durham	Sept. 25-26
Hamilton	Hamilton	Sept. 24-28
Hastings	Belleville	Sept. 25-28
Kent	Chatham	Oct. 2-5
Lincoln	St. Catharines	Sept. 24-26
London	London	Sept. 20-29
Middlesex	Strathroy	Oct. 2-3
Norfolk	Simcoe	Oct. 16-17
Ontario	Port Perry	Sept. 25-28
Ottawa	Ottawa	Sept. 24-29
Peterboro	Peterboro	Sept. 25-27
Prince Edward	Picton	Oct. 2-3
Queen	Charlottetown	Oct. 3-4
Sherbrooke	Sherbrooke	Sept. 4-6
Simcoe	Cookstown	Oct. 9-10
Simcoe	Collingwood	Sept. 25-28
Toronto	Toronto	Sept. 10-22
Victoria	Lindsay	Oct. 2-4
Waterloo	Berlin	Sept. 27-28
Wellington	Elora	Oct. 4-5
Wellington	Guelph	Sept. 12-14

A Lot of Good Reading.

Boston Times, Aug 12.

This week's NEW YORK MIRROR contains a lot of good reading; it usually does, but this week's chats of the Giddy Gusher and Nym Crinkle are quite in these writers' best vein. The first mentioned is forever hitting the nail upon the head in a way quite her own. She gives you humanity as it is, and to those of us who know a bit of it her pen-pictures are as life-like as fac-similes can be. I never met the lady—I suppose it is generally known she is a lady—but from her writings I should put her down as a dealer in plain, unvarnished truth.

The Theatrical Roster for 1888-9.

THE MIRROR has taken considerable pains to collect and publish below a list of the members of about one hundred companies that will tour this season, together with the names of the managers and officials, and the dates and places of opening. The roster has been made as complete as is possible at this early time. Many companies have not yet been filled. The list should be carefully preserved, as it will furnish a key to the location of a large number of professionals throughout the Fall and Winter season, whose whereabouts may always be determined by reference to our ample and authentic Dates Ahead department.

Next week we will publish another instalment of companies, and managers whose organizations do not appear in this issue, will confer a favor by sending us the lists at the earliest possible moment for publication.

Arabian Nights.

Lole Fuller, Hattie Grinnell, Fannie Cohen, Annie Erwin, May Levinge, Mollie McGill, Robert F. Carroll, Edwin Carroll, George Fisher, Mlle. Dorst, M. Oreste, Sylvia, August Siegrist, L. D. Place and T. H. Richards. Managers, C. R. and E. M. Gardiner and Frank W. Holland; advance agent, P. S. Mattox; treasurer, W. C. Dillon. Opens at St. Louis, Sept. 2.

Annie Pixley Co.

Annie Pixley, John T. Burke, M. C. Daly, Joseph Brennan, Ed. Poland, Fred. Sackett, W. F. McMichel, Elsie Greene, Kate Wilson and Adelaide Eaton. Manager, Robert Fulford; business manager, Smiley Walker. Opens at Boston, Sept. 17.

A Legal Wreck.

Alfred Hudson, Sidney Smith, George Fawcett, Boyd Putnam, Sidney Drew, Ida Vernon, Nina Boucicault, Frances Graham, Fanny Denham Rouse and Elsie Lombard. Manager, W. H. Gillette; business manager, H. A. Rockwood. Opened at New York, Aug. 14.

A Night Off.

C. J. Burbidge, Sam Varney, E. J. Spangler, George Gaston, Stanley Rignold, A. De Lesser, Mrs. Eberle, Virginia Harned, Bertha Livingston and Pauline Willard. Proprietor, S. L. Buford; manager, C. J. Burbidge; treasurer, A. De Lesser; advance agent, J. H. Garrison. Opens at Hanover, Pa., Sept. 17.

A Possible Case.

Georgie Drew Barrymore, Dorothy Dorr, Kate Oesterle, Lelia Wolstan, Jeannie Harold, M. A. Kennedy, F. M. Burbeck, Daniel Leeson, Robert Hilliard, J. H. Browne, Robert Percy, George Devere. Manager, J. M. Hill. Opens at Boston, Sept. 3.

A Brass Monkey.

Alf. M. Hampton, William F. Mack, Charles Adams, George A. Beane, Jr., W. Otis Harland, James Horan, M. Heckert, Charles Reed, Tim Murphy, Flora Walsh, Mrs. Alice Walsh, Hattie Waters, Julia Mackey, Alice Evans and Bertie Lynne. Business manager, Charles H. Hoyt; treasurer, George Krewolf; musical director, Charles Zimmerman. Opens at Worcester, Mass., Sept. 10.

Adonis (Henry E. Dixey).

Henry E. Dixey, Herbert Gresham, George Howard, Carrie E. Perkins, Ida Bell, Carrie Godfrey, Lila Kavanagh, Mignon Arlington, Lulu Tabor, Emma Mulle, the Clipper Quartette and the Little Four. Business manager, John Jerome Forster; treasurer, Charles E. Rice; musical director, Harry Sator. Opens at Asbury Park, Sept. 1.

A Tin Soldier.

Eugene Canfield, Jesse J. Jenkins, Charles F. Raymond, William Sellery, Frank F. Goss, Kate Davis, Isabelle Coe, Dolly Kline, Marie Cahill and Percy Gaunt. Business manager, Frank McKee. Opens at Decatur, Ill., Aug. 23.

A Bunch of Keys.

Louise Sanford, Ada Bothner, Mamie Conway, Georgia Wellsley, Bertie Conway, W. C. Crosbie, James B. Mackie, Charles Burke, William Smith, Charles H. Stanley. Manager, Gus Bothner; agent, Ed. White; musical director, Val Dresher.

Arthur Rehan's Co.

Fritz Williams, Harry Hotto, Adele Waters, Robert Westford, Susie Russell, Leslie Edmunds, Percy Brooke, Nellie Edmunds, Maud Haslem and Mrs. Jamison. Manager, Arthur Rehan; business manager, Leon Mayer. Opens at Yonkers Sept. 17.

Boston Museum Stock Co.

Viola Allen, Fanny Addison, Helen Dayne, Kate Ryan, Miriam O'Leary, Grace Atwell, Annie Chester, Annie Clarke, J. B. Mason, George W. Wilson, Edgar L. Davenport, Leslie Allen, Thomas L. Coleman, Arthur Falkland, James Nolan, H. P. Whitmore, Willis Granger, C. S. Abbe, Herbert Pattee, Henry MacDonna, and H. M. Pitt. Manager, R. M. Field. Opens Aug. 27.

Coquelin-Hading Co.

Coquelin *aîné*, Jane Hading, MM. Abel, Duquesne, Jean Coquelin *fils*, Devoy, Ramy, Borel, Stuart and Boulanger; Mesdames Berthe Stuart, Pauline Patry, Marguerite Barety, Berthe Gilbert, Marguerite Murger, Renee Lemercier, Jenny Rose, A. Kervich. Manager, Henry E. Abbey. Opens at New York, Oct. 8.

Corinne Co.

James Sturgis, Henri Learock, Charles Fostelle, Newton Chisnell, John Dewey, Charles Cameron, Clinton Maynard, Charles Graham, John Mackey, James Watkins, George Purroy, Harry Lertis, Picket and Mayon, Edwin Stuart, Charles Bassett, E. R. Graham, Bertie Crawford, Helen Harrington, Nellie Atherton, Pauline Sanderson, Mattie Parkhurst, Sadie Spencer, Lizzie Snyder, Doris Studleigh, Susie Mace, Lida Lear, Georgie Rush, Rose Stuart, Virginia Kimball, Fannie De Costa, Lillian Watkins, Edith Crawford, Lizzie Taylor, Minnie Packard, Nora Moran, Tillie Dixon, Hattie Austin, Maud Struss, Clara Leonard, Lulu Harris, Adele Page, Cora Lee, Mrs. Alexana. Manager, Mrs. Jennie Kimball; advance representative, J. C. Black; treasurer, H. King; musical director, Alex. Spencer; stage manager, Frank Hayden; electrician, Charles Wilson; property man, Joseph Parinta.

Cora Van Tassel Co.

Cora Van Tassel, Edwin Young, Grace Gaylor, Belle Nicholson, Myrtle Ogden, John P. Savage, J. F. McGovern, Charles Gorham and Frank Lane. Business manager, Charles Gordon; general agent, R. B. Marsh; musical director, Prof. W. W. Emerson. Opens at Elmira Aug. 20.

Chip o' the Old Block.

R. L. Scott, Harry Mills, Edward Favor, Charles W. Jackson, John Gibson, Jessie Bonstelle, Mme. Bonstelle, Marie La Pelle, Rachel Guthrie, Mabel Mann and Bessie Miller. Manager, E. D. Stair; advance agent, H. E. Wines; musical director, C. R. Appel; property man, Frank Young. Opens at Howell, Mich.

Capt. Jack Crawford Co.

Captain Jack Crawford, John Woodard, Crypti Palmoni, Harry Gilfoil, H. Matthews, George Schultz, Eugenia Carr, Mary Gray, Emma Grant and Little Lillie. Manager, Sheridan Corbyn. Opens at Keyport, N. J., Aug. 24.

Charles T. Ellis Co.

Charles T. Ellis, Frank E. Jamison, Charles E. Bunnell, Charles F. McCarthy, Joseph Redmond, William Hunt, Clara Baker Rust, Miss Mitchell, Clara Moore, Lillie Adams and Tonina Adams. Manager, F. F. Proctor; business manager, Charles A. Wing. Opens at Utica Aug. 27.

Dr. Jekyll and Mr. Hyde (Dore Davidson).

Dore Davidson, Ramie Austin, Lionel E. Laurence, Flora Redding, Mr. Sparks, Mr. Brooks, Lionel Allen, Mr. Jackson. Manager, C. A. Clarke; treasurer, Robert Ringland; advance agent, Charles Forbes. Opens at Wilmington, Del., Sept. 3.

Duff Opera Co.

Laura Bellini, Marie Holton, Rose Leighton, John Bland, Hubert Wilke, Miss Delaro, Emma Noyes, Harry Brown and Edward Millard. Manager, James W. Morrissey. Opens at Brooklyn, Oct. 24.

Deshon Opera Co.

Frank Deshon, Lucille Meredith, Charles Osborne, Tom Ricketts, Marie Dressler, Victor De Lacy, Gussie Brosche, Claude Amsden, Nellie Hess, Minnie Chaffee, Eva West, Emilie Waite, Anna Fording, Maggie McCormick, Fannie Walsh, Olie Ricketts, Lillie Travers, John Weisman, C. E. Stout, Harry Dephew, Mike Hughes, Tony Matthies, Milo Joyce, Herbert J. Mathews and Thomas Dagnall. Manager, Charles G. Amsden; advance agent, Will Deshon. Opened at Grand Rapids Aug. 13.

Eunice Goodrich Co.

Eunice Goodrich, Genevieve Rogers, Katherine Crego, Mate Stevens, Louis A. Mabb, Cromie Hynson, Harry Hooper, Fred Kay, Jules Garrison. Manager, William Pottle, Jr.; advance agent, W. D. Ainsworth; musical director, F. H. Raymond; stage manager, James R. McCann. Opened at Lincoln, Neb., July 23.

Edwin Hanford Co.

Edwin Hanford, Fred Wildman, Lawrence Grant, Harry Stoddart, Fred Perry, George Denny, Stanley Walls, Rose Watson, Florence Ray, Louie Clarke, Jessie Markley. Opens at Chicago, Aug. 26.

Edwin Arden Co.

Edwin Arden, Agnes Arden, Jennie Christie, C. A. Henderson, Edward Summers, W. Cummings, Bart W. Wallace, F. E. Cook, W. C. Miller. Manager, Arden Smith; advance agent, L. J. Tulloch. Opens at New York, Aug. 20.

Edwin F. Mayo Co.

Luke C. Martin, Paul Johnston, John Jangstein, Harry Colton, K. P. Keefe, Kathryn Lorimer, Madge Butler. Manager, A. J. Spencer; treasurer, Charles P. Fleming.

Frederick Warde Co.

Frederick Warde, Adele Belgarde, Ida Vernon, Emma MacCern, Gertrude McGill, Allie McGill, Henry Aveling, Harry Weaver, Jr., James F. Deane, John Marble, H. C. Barton, E. N. Hoyt, L. J. Henderson, Charles H. Clark, W. C. Andrews, E. Delamater, Albert Kline, Robert Brower. Manager, Joseph Brooks; business manager, Robert E. Stevens. Opens at Buffalo, Sept. 24.

Fate.

Rose Osborne, Zelda Lawrence Osgood, Olive Tremaine, A. J. Muller, Wittman Osgood, Russell Bassett, James Mahoney and Howard James. Manager, C. R. Gardiner; advance agent, H. F. Seymour. Opened at Williamsburg, Aug. 13.

Floy Crowell Co.

Joseph Adelman, C. Ed. Dudley, E. F. Nagle, Mortimer Murdoch, Charles Mortimer, George Rickerts, Arthur Livingstone, Walter Lackey, Floy Crowell, Annie Clybourne, Ruth Aylmer, Mabel Clybourne, E. Elizabeth Bradford. Treasurer, Sam. E. Young; advance agent, Branch O'Brien. Opens at Bangor, Me., Aug. 20.

Fleming Dramatic Co.

Frederick Cleckner, Paul Scott, Harry Martin, James G. Glenney, Arnold Wolfood, A. E. Hall, A. A. Mallon, Frank Warde, Vina Lansing, Mamie Shephard, Minnie Mayborn and Annie Hartwood. Manager, N. Appell.

Grandfather's Clock.

Will. C. Cowper, Frankie McCullough, T. J. Herndon, John Hazlerigg, Clara Goldsby, John Riversdale, Leon Edmunds, C. D. Mendoza, Ray Williams, Alice Morrison, May Gordon, Flo Rivers. Manager, H. A. D'Arcy; business manager, Harry Peck. Opens at Detroit Sept. 10.

Gilbert Huntley Co.

J. H. Huntley, J. M. Gilbert, W. H. Langdon, George P. Birrell, S. B. McElrith, J. E. Franklin, W. B. Robinson, A. J. Blanchard, Belle Gilbert, Elsie Graham, Marguerite Melville, Rose Beudit. W. S. Coffey, leader of orchestra; W. N. Livingston, leader of band; J. M. Gilbert, manager.

George Holland's Comedy Co.

George Holland, Milton Rainford, E. B. Peiper, John Gallagher, George Githens, E. E. Hufish, Richard C. Lloyd, Russell Aubrey, Benj. McGinnis, E. C. Erwin, Elizabeth C. Storey, Belle Meade, Louise Lorenz, Lena Randolph, Josephine Parke and Rosa Farnon. Opens at Wilmington, Del., Aug. 27.

Gardiner and Randall's Uncle Tom's Cabin.

Frank Mordaunt, Milt. G. Barlow, Frank Losee, Harry Webber, Mark Price, J. N. Long, Geo. P. Wall, Charles J. Greene, W. A. McCormick, Little Carrie Webber, Lillian Eldridge, Mercedes Malarini, Louisa Eldridge, Addie Davis, Louise Rial, Alice Harrison and C. A. Marshall. Managers, Charles R. Gardiner and W. W. Randall; advance agent, Jay Rial. Opens at Boston, Saturday, Aug. 18.

Hardie and Von Leer's Co.

William Leary, Emile Heusel, Daniel Lacy, Harry S. Healey, Florence French, Kate Medinger, Edith Hall and Prof. Marso. Manager, Will P. Webster; treasurer, Frank A. Gordon. Opens at Brooklyn, E. D., Aug. 27.

Held By the Enemy.

Charles W. Stokes, James E. Wilson, Ralph Howard, James Galloway, H. A. Moray, Joseph Humphries, Frank Hervey, John Hanon, Harry Rose, Joseph Rickard, James Stanton, William Francis, Charles Stoddart, Kate Denin Wilson, Esther Lyons, Minnie Dupree. Manager, Herbert Varley; advance agent, J. W. McNamara. Opens at Baltimore, Aug. 27.

Helen Blythe Co.

Helen Blythe, Clara Louise Thompson, Alice Wakefield, Marie Baker, W. T. Moreland, Cornelius Dolan, Frank Reddick, R. A. Fisk, Adolph Klauber and little Elsie Kramer. Business manager, John Haffel. Opens at Port Jervis, N. Y., Aug. 25.

Highest Bidder and Lord Chumley.

E. H. Sothern, Frank Carlyle, Belle Archer, George Backus, Fannie Addison, Etta Hawkins, Dora Leslie, C. B. Bishop, Herbert Archer, Rowland Buckstone, A. W. Gregory. Manager, Daniel Frohman; business manager, V. E. Kennedy. Opens at New York, Aug. 20.

Howard Athenæum Specialty Co.

Paul Cinquevalli, the Cinquevalli Troupe, the Knife Grinders of Paris, Lydia Yeamans, Tennyson and O'Gorman, the Poluskas, O. A. Duncan, James Hoey, Wood and Shepperd. Opens at Bangor, Me., Sept. 10.

Henriette Berleur Co.

Henriette Berleur, Oliver Jenkins, L. F. Spencer, Bessie De Launay. Manager, Ed Rue; treasurer, Fred Lawrence. Opens at Fall River, Mass., Sept. 15.

Her Husband (Florine Arnold).

Florine Arnold, Louise Muldener, Annie Brittain, Georgie Reynolds, W. A. Whitecar, Thomas Meegan, Arthur Gibson and Charles Inwood. Manager, Charles L. Andrews; general agent, A. F. Bradley. Opens at New York, Sept. 24.

His Royal Highness.

Jacques Kruger, James Barrows, Richard Quilter, Charles A. Tyrrell, Charles Maynard, Stanley Howard, Tellula Evans, May Stewart, Georgie Conolline. Managers, Newell and Thomas. Opens at Detroit Sept. 10.

Help Wanted.

Bessie Lea, Julia Blake, Mamie Gilroy, Lydia Cordreau, Mae Wentworth, Grace Moore, C. O. Richardson, Gus Smith. Managers, Kline and Russell; business manager, J. W. Carroll; advance agent, George Gray. Opens Sept. 3.

Hanlon's Voyage En Suisse.

Edward Charles, Charles F. Walton, R. F. Dustan, Eugene O'Rourke, W. A. Paul, Henri Conradi, Richard Jones, Emily Banker, Miss Dustan and the Acme quartet. Opens at Philadelphia Sept. 3.

He, She, Him and Her.

George H. Adams, Toma Hanlon, Charles De Mille, Charles H. Clarke, Thomas O'Brien, Frank Hart, Percy Haslam, Sam Barnard, Theodore M. Brown, W. H. Murphy, Charles Adams, Lew Wallace, Joseph Keeler, Hi Horton, Joseph W. Forrest, Edwin Bennett, Andy Morris, Charles Hogan, R. A. Fiske, Alida Pereault, Sophie Thorne, Lizzie Welles, Percy Tyler, Kitty Hiden, Blanche Nichols, Anna Martel, Joey Foster, Carrie Francois, Emma Atkins and Florence Edwards. Manager, C. R. Gardiner. Opens at Cincinnati Aug. 20.

James-Wainwright Co.

Louis James, Marie Wainwright, Maurice Clyde, Kate Meek, Anita Harris, Alma Aiken, Aurelia Sarner, Fred C. Mosely, Harry Langdon, Errol Dunbar, Thomas C. Lawrence, Harry Leighton, E. Y. Backus, Harry Miller, Edwin Royal, Volney Streamer and Edward Elsner. Manager, Gus Mortimer; stage manager, E. Y. Backus; treasurer, Fred Meek. Opens at St. Paul, Aug. 27.

Johnson and Slavin's Minstrels.

Carroll Johnson, Bob Slavin, Joseph P. Harris, A. M. Thatcher, Harry Foresman, Fred. Malcolm, Harry M. Morse, Will Stephens, Joseph Garland, Raymond Shaw, Hughey Dougherty, Joseph Natus, Frank Bowles, George G. Marshall, Charles Crawford, J. Morrissey, Jay Quigley, Ed. Crawford, Robert L. Carmichael, Larry McEvoy, Harry Long, B. Morrissey and Selbini Family. Opened at Boston on Aug. 13.

Jim the Penman (Eastern).

Frank Bangs, Wright Huntington, Leo Ottomyer, Frank Norcross, Guy Lindsay, John McKeever, John Matthews, Benjamin Singer, Percy Winter, May Brookyn, Jennie Eustace, Mary Saunders and Fanny Jackson. Opens at Bangor, Me., Aug. 27.

Jim the Penman (Western).

Joseph Whiting, Henry Lee, Harry Eytinge, W. J. Ferguson, Hardy Vernon, J. Beresford Hollis, W. H. Pope, Lysander Thompson, J. H. Findlay, E. Stancliffe, Ada Dyas, Evelyn Campbell, Nellie Whitney, Courtney Barnes. Opens at New York, Aug. 27.

James Connor Roach Co.

James Connor Roach, Logan Paul, George Manton, J. B. Carter, W. T. Mason, Victoria Temple, John Finn, J. B. Byrnes, Maggie Harold, Blanche Moulton, Anna Chipman, Marie Louise Day, and Carrie Jackson. Manager, J. M. Hill; business manager, William Davidge; advance agent, Mr. Franklin. Opens at Brooklyn, Aug. 27.

John Wild Co.

John Wild, Lena Merville, St. George Hussey, Adele Bray, Lottie Hyde, May Sherwood, Charles Bradshaw, M. Kendrick, T. B. Butler and Harry A. Brinsley. Manager, Frank Paul; musical director, James Kenny. Opens at Albany, Sept. 13.

James T. Lewis Comedy Co.

Jas. T. Lewis, J. Drew Fisher, Ed. Belding, George Lewis, Camille Townsend, Claire Beaumont, Emma Keene, Mary Kempshall, J. Gordon Edwards, Chas. S. Rubbe, Harry C. Blanchard, Harry Hatton, Geo. H. Kempshall, Frank Foster and Claude Hamilton. Open at Mittelport, O., Aug. 23.

Julia Marlowe Co.

Julia Marlowe, Charles Barron, Robert Taber, Mr. Bruening, W. F. Owen, S. F. Springer, Wm. Cooper, Dobson Mitchell, Frank Currier, Kittie Wilson, Rebecca Dinwiddie, Mrs. M. A. Pennoyer, Gus Thomas. Manager, Ariel N. Barney; business manager, Fred Stinson. Opens at Washington, Nov. 5.

Kate Claxton Co.

Kate Claxton, Judith Berold, Alice Leigh, Mrs. E. H. Vanderfelt, Leslie Tilson, Palmer Collins, E. A. Eagleton, Payson Mackaye, W. Constantine, Ed. Short, Nelson Roberts, N. McGregor, Little Daisy, E. H. Vanderfelt. Business manager, Spencer H. Cone. Opens at New York, Saturday, Aug. 18.

Katie Putnam Co.

W. C. Crosbie, Allen Dimond, Harry Robert, H. B. Emery, S. de Dabo, E. L. Edgar, Katie Putnam, Nellie Strickland, Lizzie Ingles, Marguerite Fealey and Annie Williams. Business manager, Matt L. Berry; advance agent, H. A. B. Williams; musical director, E. A. Phelps. Opens at Marion, Ind., Aug. 30.

Kimball Opera Co.

Blanche Chapman, Zoe Le Ville, Hattie Arnold, Annie Lukei, Julia Ernest, Polly Henderson, Mrs. Otto Kraft, Sadie Duffield, Katie Gaunt, Helen Sanders, Cora Page, Carrie Demar, Rose Maynard, Nellie Russell, Lillie Merton, Nellie Bell, Ray Rose, Hulda Krauss, Helen Schappes, Lizzie Everitt, Minnie Austin, Jennie Smith, Clara Boyd, Virgie Dayton, Ed. Chapman, Arthur Bell, William Gutberson, Clarence Duffy, Ed. Everitt, Howard Graham, E. G. Schaffer, Otto Kraft, H. R. Sanders, Harry Carter, W. L. Alsop, Henri Winter, J. P. Murchie, E. L. Hubbard and John Clark. Managers, H. R. Jacobs and Mrs. Jennie Kimball; musical director, Fred. Perkins; stage manager, Kirkland Calhoun.

Kimball Merriemakers.

R. G. Knowles, Harry Le Claire, Edward Leslie, Lewis Finninger, Frank Gibbons, Henry H. Wentz, Chas. B. Barrett, James A. Kavanagh, Ada Boshell, Emily Maynard, Archmere Sisters, Cecile Eissing, Ida Eissing, Millie Smith, Maud Wentworth. Managers, H. R. Jacobs and Mrs. Jennie Kimball; musical director, James A. Hogan.

Lights and Shadows.

May Newman, Agnes Herndon, Ida Jeffreys, Adelaide Thornton, Emma Field, Sheridan Block, H. S. Duffield, David Hanchett, W. T. Gleason, T. W. Doyle, Charles Klein and C. F. Gotthold. Manager, Harry Kennedy; general agent, Frank Irving; stage-manager, William Gleason. Opened at New York, Aug. 11.

Later On (Hallen and Hart).

Fred Hallen, Joe Hart, John T. Kelly, Bernard Dyllyn, Martha Porteous, Myra Goodwin, Norma Wills, Flora Zanfretti, Alice Wood. Manager, Harry Hine; business manager, James W. Owens. Opens at Pittsburg, Aug. 27.

Lost in New York.

Patrice, Florence Stover, Runie Barclay, Percy Radcliffe, George W. Wright, W. H. Ryno, H. B. Reeves, Baby Stover and the Madrigal Boys. Manager, E. Bloom. Opens at Harlem Sept. 3.

Little Puck (Frank Daniels).

Frank Daniels, Harry Courtaine, Ignaci Martinetti, Harry Conor, William White, William Gilmore, John E. Ince, Bessie Sanson, Maria Donelli, Jennie Stetson, Jane Gray, Emma Hanley and Miss Wilton. Manager, Samuel P. Cox; advance agent, Harry Watcham. Opens at Chicago, Sunday, Aug. 19.

Levy Concert Co.

Jules Levy, Wallace McCreery, Henri Brogan, Stilla Costa. Manager, Aaron Appleton. Opens Sept. 17.

Mendelssohn Quintet Club Concert Co.

Thomas Ryan, Alvus Bruck, Max Adler, Anton Hekking, Alice Ryan. Manager, Thomas Ryan; advance agent, Larry E. Hammond.

Michael Strogoff.

O'Kane Hillis, William L. Flynn, Hermann Ehrent, Francis Van Vechten, the four Mauvels, M. Schalke. General director, Charles L. Andrews; manager, W. G. Andrews; business manager, Duke F. Faber; programmer, C. H. Sanford. Opened at Danbury, Conn., Aug. 6.

Minnie Maddern Co.

Minnie Maddern, William Faversham, Cyril Scott, John J. Jennings, Harry Davenport, George H. Trader, Sadie Bigelow, Annie Lockhart and Mary Maddern. Manager, Arthur E. Miller; business manager, Fred. Miller. Opens at Elizabeth, N. J., Aug. 28.

Mathias Sandorf.

J. M. Colville, W. S. Harkins, Robert Neill, W. H. Wallis, Fred de Vere, Edwin Seay, John Wilson, William Richardson, Maude Thompson, Lillian Vane, Cecile Rush, Ricca Allen, Louise Allen and Annie Dunbar. Manager, Bolossy Kiralfy. Opens at New York, Saturday, Aug. 18.

May Wilkes Co.

Isabel Irving, Mrs. Boswell, Little Gertie, Davenport Bebus, L. R. Willard, A. C. Deltuyn, Harold Courtney, Ernest Tarlton, Evelyn Evans, Charles N. Richards. Manager, E. E. Zimmermann; acting manager, Charles M. Richards. Opens at Washington, Sept. 3.

Milton Nobles Co.

Mary Davenport, Ida Lewis, Emma Haggar, Florence Vinton, Louis F. Howard, Alfred H. Hastings, E. L. Mortimer, Henry Clifton, Charles H. Mestaver, J. Duke Murray, William H. Cooper, Willie B. Wright, A. F. Hacker, John H. Ready. Opens at Philadelphia Saturday, Aug. 18.

McCaull Opera Co.

Marion Manola, Laura Moore, Laura Joyce Bell, Annie Meyers, Josephine Knapp, Grace Seavey, Lou Edgar, Signor Perugini, De Wolf Hopper, Digby Bell, Jeff D'Angelis, Charles Dungan, Edmund Stanley, H. A. Cripps and John Raffael. Manager, B. D. Stevens; advance agent, H. Askin; musical director, Adolph Nowak. Opens at Philadelphia Oct. 8.

Natural Gas.

Ed. Girard, J. V. Donnelly, Mark Sullivan, Ben Collins, J. J. Dougherty, Burt Riddle, Joseph Jackson, Jennie Sateriee, Jennie Yeamans, Ethel Corlette, May Yohe, Marie Hornby, Ella Rock, Rose Ricci, Josie Sadler. Manager, John H. Russell; business manager, Charles Wiegand; musical director, Fred Perkins. Opens at Elmira, Aug. 20.

One of the Finest.

Edward Ryan, Mrs. W. F. Horton, Margaret Hatch, Fred. Spencer, Mr. and Mrs. De La Clare, L. P. Hicks, W. J. Mack. Manager, Edward J. Hassan. Opened at Boston, Aug. 13.

One of the Bravest.

Charles McCarthy, William Cronin, Fannie Bloodgood, Lottie Blair, Charles L. Farwell, H. S. Parker, George Reynolds, John Walsh, Eddie Magee, Master Charles Robinson, La Pellet Rachel, C. J. Clark and William J. Pfister. Proprietor, Charles McCarthy; business manager, Harry Doel Parker; advance agent, Charles E. White. Opens at Newark, N. J., Sept. 3.

Parlor Match (Evans and Hoey).

Charles E. Evans, William Hoey, Minnie French, William Kahoe, Peter Randall, M. J. Sullivan, Daniel Hart, Ollie Archmere, Helna Archmere, Mabel Stuart, Agnes Lawrence, Helena French, Maud Willett, Miss Williamson, E. C. Jobson, Thomas Dunbar, Hugh Mack, Marcus Mayer, Thomas Wilson, Frank Stilwell and Al. Johnson. Manager, Harry Mann; treasurer, Charles French. Opens at Providence Sept. 24.

Philip Herne.

Joseph Haworth, Joseph Wheelock, Fred. Paulding, Eugene Jepson, N. C. Forrester, George Dalton, C. H. Gleason, Henry Wilson, Helen Russell, Mme. Ponisi, Henrietta Lander, Lillian Chantore, Hattie Florence and Master Wallie Edinger. Manager, J. M. Hill. Opens at New York Aug. 27.

Pearl of Pekin.

Louis Harrison, Joseph Herbert, Philip Branson, John Leech, Bella Thorne, Irene Verona, Agnes Blake, Carrie Behr, Geraldine McCann, Bertie Fisch, Clarette Vanderbilt, Chic Song, Charles Lee, Sing Lung, Wing Wong and the Chinese giant, eight feet four inches in height; Oug Chi. Business manager, George W. Wadleigh; treasurer, Sam Myers. Opens at Cincinnati, Sept. 3.

Passion's Slave.

O. H. Barr, Julius Scott, John Peasley, Frank Monahan, Charles E. Bowen, W. H. Whedon, Charles Knox, A. Warden, F. Johnson, Abbie Pierce, Lizzie Fletcher and Laura Clairon. Manager, T. H. Winnett; business manager, George W. Winnett. Opened at New York Aug. 13.

Rose Coghlan Co.

Rose Coghlan, Frank Lander, Ralph Delmore, Verner Clarges, Henry Vandenhoff, Harry Guinette, Conway Carpenter, Charles E. Edwin, Stanislaus Stange, George F. Flack, Frank Balton, Little Birdie Black, Mrs. Charles Watson and Violet Black. Manager, Gus Pitou; business manager, A. L. Townsend; advance agent, Charles R. Bacon; stage machinist, George Raymond. Opens at Newark, N. J., Oct. 1.

Robert B. Mantell Co.

Robert B. Mantell, Kendall Weston, Harry Plunkett, W. H. Montgomery, B. F. Ringgold, J. W. McKittrick, Henry Vernon, Mable Amber, Marie Sheldon, Kate Vanderhoff, and Mrs. Henry Vanderhoff. Manager, Augustus Pitou; business manager, Max Zollinger; adavnce agent, W. B. Gross. Opens at Boston, Aug. 27.

Roland Reed Co.

Roland Reed, Harry Smith, George W. Leslie, H. Rees Davies, Ernest Bartram, Julian Reed, W. W. Plum, W. A. Shaw, Alice Hastings, Annie Lewis and Minnie Monk. Manager, E. B. Jack; treasurer, W. F. Harold. Opened at Boston Aug. 13.

Robert L. Downing Co.

Robert L. Downing, Eugenie Blair, Harry Meredith, Helen Tracy, Louis Hendricks, Robert W. Drouet and Charles Herman. Manager, Joseph H. Mack; assistant manager, W. M. Wilkison; treasurer, Wm. Eversole. Opens at New York, Sept. 3.

Streets of New York.

Frank Kilday, Ralph Howard, Fred Mower, William Ballette, William Breslin, H. W. Napier, Frank I. Frayne, Jr., Laura Layton, Mrs. F. Mower, Libby Kirke. Manager, Jules S. Kusel; advance agent, Oscar Rahn. Opens at New York, Aug. 27.

Shadows of a Great City.

W. W. Allen, Annie Ward Tiffany, Rosa Tiffany, William H. Burton, E. Tilton and George Edison. Manager, Charles B. Jefferson; Acting Manager, Charles Greene; advance agent, Cud Given. Opens at Boston Sept. 3.

Shipped by the Light of the Moon.

William Blaisdell, Gus Frankel, Charles J. Hagen, James F. Tighe, H. C. Browning, Russell C. Hilds, Frank Clay, Carl S. Burton, Virginia Bray, Dollie Thornton, Blanche Henshaw and Effie Alton. Managers, Fowler and Warmington. Opened at Youngstown, O., Aug. 11.

Si Perkins.

Frank Jones, Alice Montague, Harry Vender, Eugene Simpson, Lou F. Shaw, Lizzie Haywood, John P. Loughney, Ira Caro, Willie Ryan. Manager, W. B. Blaisdell; business manager, E. E. Blaisdell; stage manager, Harry Vender; musical director, Theodore A. Metz. Opens at Port Chester, N. Y., Aug. 27.

Thatcher, Primrose and West's Minstrels.

George Thatcher, George H. Primrose, Wm. H. West, Barney Fagan, the brothers Byrne, the Clipper Quartette, Johnson, Powers and Le Mack, Frederick Oakland, Al. Hart, J. P. Curran, Wm. Henry White, Julian Jordan, Edouard Gigaire. Manager, . W. Truss. Opens at Springfield, Mass., Aug. 27.

The Paymaster.

Duncan B. Harrison, Thomas O'Malley, Neil O'Brien, Charles Welles, Eugene Douglass, Frank Arundell, Beatrice Lieb, Mrs. W. O'Sullivan, Alice Barnabee, Annie Adams, Virginia Nelson, Maud Adams and Mrs. Charles Welles. Manager, Duncan B. Harrison; associate manager, John F. Harley. Opens at Philadelphia on Saturday night, Aug. 18.

The Dalys.

Thomas A. William, Daniel, Robert and Lizzie Daly, Julia Mackey, Belle Laverde, Blanche Hayden, Harry C. Dietz, Charles H. Phillips, J. Henry Mack, Lon Seaver and Little Mack. Managers, C. B. Brooks and W. J. Chappelle; musical director, E. A. Wright. Opens at Boston.

The Kindergarden.

Lillian Abram, Katie Hart, Alfred McDowell, B. F. Grinnell, F. S. Sanford, E. A. Archer, Nellie Bowers, Gussie Hart. Proprietor, Harry Williams; business manager, J. A. Reed. Opens at Brooklyn, Aug. 20.

Tony Pastor's Co.

Little Tich, Annie Oakley, Bibb and Bobb, Ravene and Athos, the Twibell Sisters, Tom Costello, Millie Hylton, the Donnells, Rice and Barton, Richmond and Glenrhy and Tony Pastor. Opened at Long Branch Aug. 6.

The Queen's Mate.

Lillian Russell, Agnes Stone, Miss Van Osten, Fred Clifton, Edward Lowe, W. H. Clark, W. Dallis, H. Leoni, J. H. Ryley and Harry Paulton. Opened at New York Aug. 13.

The Kaffir Diamond.

Louis Aldrich, Frazer Coulter, Charles Bowser, M. J. Jordan, Joseph A. Wilkes, Dora Goldthwaite, Isabella Evesson and Adele Palma. Manager, Frank G. Cotter. Opens at New York Sept. 24.

The Stowaway.

Helen Weathersby, Harry Hawes, Walter Dennis, Harriet Weathersby, Marion Elmore and George A. Grace. Manager, Jacob Litt; assistant manager, Thomas H. Davis. Opens at Philadelphia, Sept. 17.

Three Blind Mice.

Billy Rice, Richard O'Gorman, Burt Shepard, Sallie Cohen, Florence Kellogg, Frank Howard, J. W. Myers, Ed. Heffernan, Ada Jones and Fannie Kingsbury. Sole manager, Henry J. Sayers. Opened at Grand Rapids, Mich., Aug 9.

Two Old Cronies.

A. J. Schlicht, Harry Nelson, Monte Collins, Albert Lynch, Harold Redburn, Lizzie Hight, Josie Domain, Emily Northup, Dorothy Gray, Minnie Carleton and Grace Page. Manager, W. C. Anderson; agent, C. O. Terms; musical director, J. Nichol. Opens at Elmira, N. Y., Aug. 27.

Twenty Maidens to One Dude.

Gus Bruno, Thomas Q. Seabrooke, Louis Kate Quinten, Elvia Crox, Polly McDonald, Celia Volmer, Dulce Duraut, Marion Fiske, Ida Gabler, Leopoldine Brantsch, Alice Coleman, Clara Coleman, Annie Ferment, Ida De Somogyi, Anna Brantsch, Lina Reinle, Matilde Jagemann, Emily Woetes, Marie Scherer, Pauline Holzknecht, Grace St. George, Belle Warren. Manager, C. J. Walker. Opened at Rochester Aug. 10.

Thomas W. Keene Co.

Thomas W. Keene, Louise Pomeroy, George Learock, Arthur Elliott, Eugene Moore, Adolph Jackson, Frank Hennig, Henry Hanscomb, Edwin F. Laurence, Carl Ahrendt, C. W. Vance, Marwood Andrews, G. B. Benson, C. E. Graham, Jeannie Ellison, Sadie Holmes, Mrs. Sarah A. Baker. Manager, Ariel N. Barney; business manager, W. G. Smyth; treasurer, W. D. Andreas. Opens at Chicago, Sept. 3.

The Ruling Passion.

Lottie Church, Florence Stover, Thomas J. Brannick, George Wright, Walter Fletcher, Charles Mestayer and Baby Stover. Manager, Sargent Aborn. Opens at Pittsburg Sept. 3.

The Kitty.

Amy Ames, W. A. Mestayer, Theresa Vaughn, Chas. Kirke, Della Fox, W. J. Russell, Rachel Booth, Thomas A. Wise and Minnie Williams. Managers, Lederer and John P. Slocum. Opens at Detroit Aug. 27.

The Twelve Temptations.

D. M. Murray, Mai Estelle, Katherine Kean, Florence Ashbrooke, Jessie West and the Albert-Edward pantomime troupe. Manager, W. J. Gilmore; advance agent, George H. Murray. Opens at Topeka, Kas., Aug. 22.

Vernona Jarbeau Co.

Vernona Jarbeau, William S. Rising, Hattie Harvey, Eloise Mortimer, Amy Brooks, Ethel Vincent, Thomas D. Daly, Martin O'Neil and Clarence Duval. Manager, Jeff Bernstein; business manager, Gus Moulton; musical director, W. P. Bowne. Opens at Minneapolis, August 20.

White Slave.

Jennie Carroll, Marie Bates, Georgie Dickson, Jenny Bright, Charles White, Frank Drew, Charles Webster, James Tighe and Thomas McCartney. Manager, Harry Kennedy; business representative, W. H. Rowles; advance agent, Pierce Jarvis. Opens at Washington, Sept. 3.

W. J. Scanlan Co.

W. J. Scanlan, J. O. Le Brasse, Millie Sackett, Stella Teuton, Mattie Ferguson, Thaddeus Shine, Nestor Lennon, Charles Mason, Joseph Rawson, John Swinburne, C. R. Webster and Alfred Morell. Manager, Gus Pitou; business manager, M. T. Skiff; representative for the company, I. Newton; musical director, W. H. Brockway. Opens at Syracuse Sept. 3.

We, Us & Co.

C. J. Williams, C. B. Hawkins, Walter M. Jones, Henry Rivers, George Bruening, C. M. Ashley, Lillian Keene, Sally Price, May Fox. Manager, John P. Slocum; assistant manager, Frank Slocum; treasurer, H. C. Babcock; musical director, Gus Zorn. Opens at New Haven Aug. 16.

Zozo.

Mountjoy Walker, Sol Aiken, Ed. Clarence, Charles Rothesay, Charles Girard, Frank Ryan, I. Friedman, Pete Johnson, George Wright, T. Delmane, S. Williams, A. Bings, Vera Russell, Lucille Ramsen, Julia Aiken, Ella Benda, Lucy Taylor, Jennie Earle, Carrie Rogers, Bessie Stanton, Ina Parsons, Nellie West, Jennie Ward, Sadie Laymont, Ada Watson, Ida Doosner, Edith Wyman, Artie Dickson, Natie Aslot, Mamie Goddell, Nera Veroth, Hattie Watkins. Manager, Joseph Frank; business agent, Jules S. Murray; assistant agent, Thomas Shapcot; railroad contractor, George Olney; musical director, Charles Dittmar. Opens at Syracuse, Aug. 27.

Zig-Zag Co.

Sam Reed, George W. Kyle, Joseph Ott, Alfred Wheelan, Charles Tierney, Carlo Wayne, Fred. E. Queen, Dotty Neville, Annie Boyd, Mina Buhlmyer and Alice Vane. Manager, W. W. Tillotson. Opens at Philadelphia Sept. 1.

Zitka.

May Wheeler, Manine Palmer, Evelyn Wentworth, W. F. Granger, W. A. Adams, Christy Miller, John Stanton and W. F. White. Manager, Harry Miner; stage manager, John J. Duff; assistants, Charles E. Bulkley and M. C. Bowers. Open at Baltimore, Sept. 3.

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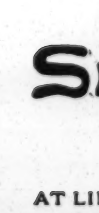
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